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No. 1

## HOPE FOR THE EXHIBITOR

Upon his return from Zurich, Switzerland, where he went a few weeks ago to see a demonstration of the Eidophor large screen theatre television system, the world rights of which have been acquired by 20th Century-Fox, Charles P. Skouras, head of National and Fox-West Coast Theatres, sent for the press to tell them about the performance of this system, and the manner by which he intends to handle it in the California theatres that he controls.

Unless Mr. Skouras was carried away by his enthusiasm, the Eidophor theatre television system may prove to be one of those mediums that have revolutionized the industry from time to time, as discussed in last week's article.

Mr. Skouras said that he intends to establish a studio in Los Angeles, from which he will transmit the shows to his seventy-three theatres. In transmitting the shows, he will use, not the air channels, but direct wire service to his theatres in his zone. This should keep him from applying to the Federal Communications Commission for a license to operate.

I asked Mr. Skouras whether an independent exhibitor, with one or more theatres, would be able to purchase the rights to his service, and he assured me that any non-competing exhibitor may acquire such rights.

Included in the shows planned by Mr. Skouras is one hour of "live" entertainment, in color, staged at the studio and transmitted by direct wire to each theatre in the group. The rest of the show will be made up of a feature picture and short subjects, as at present.

Because of the difference in time in the different time zones, a show that originates in the Pacific time zone will not, of course, be transmitted to an easterly time zone. But by the time that Mr. Skouras gets ready to telewire his shows in the Pacific Zone, circuits in the other time zones may be established so that a show that originates in the Eastern Zone (New York) may be transmitted to the Central Zone (Chicago), and then to the Mountain Zone (Denver), and finally to the Pacific Zone.

A circuit in a zone may consist either of fifty theatres or of one thousand theatres, as the case may be. Each of these theatres will receive the same show—the stage productions in color, and the film shows either in black-and-white, or in color, if the picture is in color.

The advantage of this system lies, as I was able to gather, in the fact that a circuit with many theatres will be able to contract for productions or events,

the cost of some or most of which might prove prohibitive for either a single theatre or a small theatre circuit. It is presumed, of course, that operators of one or a few theatres will be able to join an interconnected theatre network at a cost that will make it economically feasible for them to present the televised stage show and feature picture.

Another advantage will be that the public will not be able to see any part of the televised theatre shows on their home television sets, because these shows will be transitted, as said, by wire instead of by air.

Still another advantage will be that the theatre patron will not be annoyed with advertisements, as is the case with home television.

The world rights to the Eidophor system are controlled by 20th Century-Fox through a deal made by Spyros P. Skouras, its president, with the inventors in Switzerland. But any one, either a group or an individual, may acquire the rights to establish a circuit or network of theatres for the simultaneous showing of the program set up in the central studio. The only restriction will be that the group or individual will have to buy the instruments from 20th Century-Fox.

Mr. Charles Skouras said that it will be at least one and one-half years before his dreams of establishing a studio in Los Angeles and transmitting shows directly to his theatres come to life. In the meantime many changes of procedure may occur because of, either technical difficulties, or legal requirements.

Exhibitors will be interested to know that the Swiss inventors of Eidophor have perfected the mechanism to the point where the equipment required may be housed in the present projection rooms without any radical alterations.

Mr. Spyros Skouras plans to give a demonstration of the Eidophor system about the middle of February, both in New York and on the Coast, at which time the industry will have an opportunity to judge it by the results. If what the two brothers, Charles and Spyros, said about the Eidophor's performance is not exaggerated because of their enthusiasm, then the picture industry will have nothing to fear from free home television as a competitor. What the public will be able to see and enjoy on the theatre screens will not be available to them on their home television sets.

The 20th Century-Fox organization is working together with the Columbia Broadcasting System for the use of the CBS color television process with Eidophor, and since it is unlikely that RCA will take this competition lying down, we may expect great progress in the development of large screen television entertainment. All this cannot help benefitting the exhibitor.



**"The Greatest Show on Earth" with  
Betty Hutton, Cornel Wilde, Charlton Heston,  
James Stewart, Dorothy Lamour and  
Gloria Grahame**

(Paramount, no rel. date set; time, 151 min.)

"The Greatest Show on Earth", in Technicolor, is great, not only in name but also in fact; it is the best picture that Mr. DeMille has ever made and one of the few best in the history of the motion picture business. It should draw as big crowds, if not bigger, than any other picture ever produced. It is so immense that it defies description. It is just like a ten-ring circus, with the spectator taking in every act in every ring, missing nothing. The Technicolor photography adds indescribable glamor to it. Every important act seen in the Ringling Brothers-Barnum & Bailey Circus appears in this picture. The aerial acts are breath-taking; they should remind old-time exhibitors of the suspense in the German picture "Variety," with Emil Jannings, released in the silent picture days. The trained animal acts, particularly those of the trained horses, are a treat. The music, the parades, both in town and under the big top, are so realistic that one feels as if he is seeing circus parades in real life. The train wreck is fearfully realistic; it tops any train wreck ever depicted in any other picture, and will be talked about by all who see it. The story is really the story of the people of the circus, with their joys and their sorrows, their petty jealousies as well as their sacrifices, and with one thought uppermost in their minds—the show must go on! With this picture, Cecil B. DeMille not only does himself proud but he also adds glory to the picture business at a time when it is decidedly in need of a "lift":—

By promising to keep the circus in the black, Charlton Heston, manager of the Ringling Bros.-Barnum & Bailey Circus, induces the owners to let him play a full season instead of confining the tour only to big cities. Heston's ace-in-the-hole is debonair and flamboyant Cornel Wilde, a spectacular French aerialist. Wilde's assignment to the center ring is a blow to Betty Hutton, to whom Heston had promised that position. The decision was not an easy one for Heston, however, for he loved Betty. A strange rivalry grows up between Wilde, the star of the show, and Betty, who determines to draw the spectators' attention to herself by bold and dangerous maneuvers on the high trapeze. Keenly aware of the rift between the two is Gloria Grahame, the elephant girl, a sexy but shopworn little redhead, who sets her cap for Wilde, fully knowing that her aim is too high. This by-play is observed by James Stewart, a clown with a mysterious background, and by Dorothy Lamour, the worldly-wise "iron jaw" girl. In Wilde, Gloria finds a person more of her type, for he, too, had been "around," and both, as a matter of fact, had met and loved before. But Gloria's immediate worry is Lyle Bettger, her tyrannical boss, an elephant trainer who had been stung frequently by her flirtations. The rivalry in the air between Betty and Wilde goes too far when Wilde, attempting a double somersault through a hoop to a free swinging trapeze, falls and injures his right arm permanently. Betty takes over the center ring, but she feels responsible for Wilde's injury and turns to him affectionately, leaving Heston fair game for Gloria. Goaded by Gloria's attentions to Heston, Bettger threatens her life in the elephant act. Heston discharges Bettger, putting him in a vengeful mood.

Events move to a swift and violent climax when Bettger, spurred on by a confidence man who had failed to get his crooked games into the circus, agrees to hold up the circus train's red wagon, in which the daily receipts were kept. In a bold night-time robbery, he stops the first section of the train, unaware that the second section was following closely behind at a high rate of speed. The second section plunges into the halted first section, shattering steel and wood amid the crescendo of injured humans and the screams of escaping animals, with the tangled wreckage creating an awesome spiderweb of death and disaster. Although dying of serious injuries, Heston tries to rally the show back together again. Meanwhile, Stewart, revealing himself as a famous surgeon sought by the police for murder, risks the danger of arrest to save Heston's life by an operation. Realizing what the circus meant to Heston, Betty takes charge and organizes what is left, while Stewart is led away by Henry Wilcoxon, a detective who had been trailing him. True to the "show must go on" tradition, Betty organizes a parade and draws a huge crowd. It ends with Betty and Heston back together again, while Wilde, the strength returned to his right arm, has it firmly around Gloria's willing waist. The circus rolls on in gay fashion, proving that circus people are a brave lot, and that it is truly the "Greatest Show on Earth."

It was produced and directed by Mr. DeMille, from a screenplay by Fredrick M. Frank, Barre Lyndon and Theodore St. John, based on a story by Messrs. Frank, St. John and Frank Carette.

Excellent for everybody, and for years to come.

**"Another Man's Poison" with Bette Davis  
and Gary Merrill**

(United Artists; Jan. 16; time, 88 min.)

Produced in Britain, this is an unpleasant tragic drama of a woman who does not hesitate to murder in order that she may find happiness in the arms of a young man she had become infatuated with. The part Bette Davis plays is similar to the many unhappy parts she has played in the past, the only difference being that, in this picture, she plans and carries out a few murders, eventually dying of poison, drunk from a bottle she herself had prepared for a confederate. Those who like Miss Davis in her unpleasant parts may feel that her acting is superb. None of the other players are well known to American picturegoers. Another drawback is the title, which is not conducive to drawing people. There is no comedy relief. The photography is dark, adding to the drabness of the subject matter. "Vat 69" scotch whiskey is displayed prominently in many of the scenes:—

Bette, a successful but arrogant and calculating mystery-story writer, lives alone in a stately house on the Yorkshire moors. She always grasps desperately at what she thinks is a chance at happiness, but is disappointed when her wishes do not materialize. Bette sees an opportunity for love and happiness in Anthony Steel, a dashing young man who loved the same things that she loved, particularly horses. She determines to capture him, although he is engaged to Barbara Murray, her young secretary. But her scheme is endangered by the sudden appearance of a fortune-hunting ne'er-do-well she had married secretly years previously. She murders him, then telephones Steel in London to come to her immediately, believing that his



arrival will set things right. But new complications arise when Gary Merrill, a fugitive criminal, comes to her house and demands to see her husband, his former partner-in-crime. He ruthlessly compels Bette to admit the murder, helps her dispose of the body, then blackmails her into letting him pose as her husband. When Steel arrives, accompanied by Barbara, Bette keeps her busy with secretarial chores while she goes riding with Steel. But Bette's plans hit another obstacle when Merrill finds himself attracted to her. Meanwhile Barbara, no longer able to swallow Steel's obvious interest in Bette, departs for London. Angered by Bette's seductive appeal to Steel, Merrill vindictively shoots and kills her prize stallion, whom she loved. Furious, Bette tries to kill Merrill by sending him on an errand in a car with faulty brakes. But the plot misfires, and Merrill returns to accuse her of a murderous attempt. By this time Steel comes to his senses about the type of woman Bette really is, and he rushes to Barbara in London. His departure, coupled with the fact that the police were on the verge of discovering her husband's body, causes Bette's world to crash about her. Driven to distraction, she kills Merrill with a poisoned drink and devises an airtight alibi, but through an accident she swallows some of the poisoned mixture herself. Realizing what she had done, she drops dead with a ghoulish laugh on her lips.

It was produced by Daniel M. Angel, and directed by Irving Rapper, from a screenplay by Val Guest, who took it from the play "Deadlock," by Leslie Sand. A picture for adults.

#### **"Crazy Over Horses" with the Bowery Boys** (Monogram, Nov. 18; time, 65 min.)

Up to the standard set by the other pictures of this series. It is, as usual, a light comedy-melodrama. The action holds the spectator interested fairly well all the way through, and the horse-racing scenes add considerable excitement. Mr. Beaudine's direction is as good as always considering the lightness of the story material. The photography is clear:—

Leo Gorcey, Huntz Hall, David Gorcey, Bennie Bartlett and William Benedict suddenly sprout out into a collection agency when they learn that Bernard Gorcey, proprietor of the Bowery sweet shop and their "angel," could not collect \$250, owed to him by Tim Ryan, a stable owner. Bernard agrees to let them collect the debt. The boys call on Ryan who, joined by Gloria Saunders, his daughter, persuades them to accept, in payment of the debt, My Girl, a horse he had been boarding for a fellow named "Doc," who had not paid him for months. My Girl, really a champion race horse, was owned actually by Ted De Corsia, a racketeer, who with the aid of Allen Jenkins and Mike Ross was planning to enter the horse in a race as a ringer for their Tarzana, a long-odds horse, so that he might recoup his lost fortune. Learning of this, the Bowery Boys switch horses. De Corsia, having become aware of the switch, orders his confederates to reswitch the horses. Switching of the horses takes place several times until the Gorcey group have My Girl, whereas the De Corsia group have Tarzana but think that they have My Girl. The boys, joined by Bernard, enter My Girl in the race with Huntz Hall as the jockey. My Girl wins, and the De Corsia gang are arrested.

Jerry Thomas produced it, and William Beaudine directed it, from a screenplay by Tim Ryan.

Good for the family.

#### **"The Las Vegas Story" with Jane Russell, Victor Mature and Vincent Price** (RKO, no rel. date set; time, 88 min.)

A good melodrama. There are comedy situations all the way through, and there is also considerable pathos. But the outstanding feature is the thrills in the closing reels as a result of a chase involving the villain's car and a helicopter. It is the first time that a helicopter has been used in a picture so effectively. The manner in which the helicopter swoops down and around the villain's car until it corners it will make the audience gasp. Thrilling also is the pistol duel and fight between the hero and the villain, with first one and then the other gaining the upper hand. Jane Russell looks very pretty, and the clothes she wears shows off her physical attributes to good advantage. Vincent Price is good as her reckless husband, who tries to recoup his losses at gambling, and Victor Mature is sympathetic as the hero who had once been in love with Miss Russell. The direction is skillful and the photography fine:—

As their Los Angeles-bound train nears Las Vegas, Price persuades Jane to stop off with him at the glamorous city for a while. Jane agrees reluctantly, for she feared that her past in that city would catch up with her. While Jane watches Price play the dice feverishly at a gambling casino, she sees Mature, a detective, looking at her. Memories flood back, and she recalls having met and fallen in love with him while singing at the local Last Chance Club, at which time he had been in the Air Force. He had gone overseas without proposing to her, while she had gone to New York, where she had married Price, a wealthy investment broker. Brushing away the old memories, Jane sees Price losing money recklessly. When she remonstrates, Price tells her to leave him alone and suggests that she visit her old friends at the Last Chance. She goes there and is greeted by Hoagy Carmichael, the piano player. She meets also Mature and, after both have a talk, they decide that there is nothing but memories left of their love. In the events that follow, Price loses heavily at gambling and is denied further credit. He puts up Jane's \$150,000 diamond necklace for a loan of \$10,000 from Robert Wilke, owner of the Last Chance, and then loses that sum quickly. Several hours later Wilke is found murdered, with the necklace missing. Price is arrested as a suspect, because he had been observed quarrelling with Wilke over the necklace. But Mature, pursuing the investigation, discovers that the murder had been committed by Brad Dexter, an insurance company representative who had been assigned to keep an eye on Jane's necklace but who had more of an eye for Jane herself. Mature discovers also that Dexter had the necklace. Aware that he had been found out, Dexter kidnaps Jane, steals a car, and heads for Mexico. Mature, pressing a helicopter into service, gives chase and finally corners Dexter's car at an abandoned airport. Dexter engages Mature in a deadly pistol duel, using Jane as a shield, but Mature eventually shoots him dead. Back in Las Vegas, Price is cleared of the murder charge but is held for an embezzlement he had committed in the East. Jane now realizes that her marriage to Price was a mistake. She decides to remain in Las Vegas to secure a divorce and to start life anew with Mature.

It was produced by Robert Sparks, and directed by Robert Stevenson, from a screenplay by Earl Felton and Harry Essex, based on a story by Jay Dratler.

Though it is an adult picture, with much double-meaning dialogue, 'teen-agers should go for it.



## REASON PREVAILS

One of the most significant developments of the year 1951 was the stand taken by practically all segments of the industry for the formulation of an arbitration system that would provide the industry with a speedy and economical means of dealing with disputes that currently plague it.

Although there is general gratification over the fact that the different exhibitor groups have endorsed the principles of arbitration, there has been considerable concern over the possibility that the formulation of an arbitration system acceptable to all classes of exhibitors may be stymied by the efforts of one exhibitor group to negotiate a system of arbitration with the distributors without adequate representation of other exhibitor groups.

Statements made this past week by Mitchell Wolfson, president of the Theatre Owners of America, and by Abram F. Myers, National Allied's general counsel and chairman of the board, should dispel any fears that these two most important exhibitor associations will permit organizational jealousies to interfere with the setting up of a suitable arbitration system.

In announcing last week that a "detailed and concrete plan" for an industry-wide arbitration system will be submitted to the board of directors of TOA at its mid-winter meeting in Los Angeles, on January 28-31, Wolfson had this to say:

"It is hoped that a formal plan of arbitration may be so finalized that, subsequent to the board action, all distributors and exhibitors will have an adequate understanding of TOA's beliefs and of the essentials for implementing a sound arbitration system.

"While TOA has never subscribed to an arbitration plan that would be inflexible, or demanded a program that could not be modified or amended, we believe that there are certain fundamentals in developing such a system that all sides will accept and approve. We shall not espouse our plan as the one and only solution. We shall be prepared for those adjustments and compromises that will reflect a solid and unified viewpoint of all concerned — and we shall work wholeheartedly and with good will toward the adoption of an industry-approved system.

"There can be no final blueprint for an industry-wide arbitration plan until all elements are able to sit down and evolve the most practical and most workable system for all interested parties."

Mr. Myers, writing on arbitration in a special article published in this week's forty-sixth anniversary issue of weekly *Variety*, in which he points out that the categories of disputes listed as appropriate for arbitration in the resolution approved by the Allied convention is entirely consistent with the U.S. Supreme Court's own proposal for an arbitration system, had this to say:

"... Indignation has been expressed in some quarters that Allied is doing this preliminary work (formulating proposals for an arbitration system) by itself and not in collaboration with other industry elements. Allied is following this course because it feels that the work can be done best by a small group of men who have been working in close harmony for many years and understand and trust each other. When they have completed their work and submitted it to the distributors, and the preliminary conferences indicate

that the distributors' minds are open to the proposals, then it will be time enough to plan for wider participation in the discussions.

"Allied is not so vain as to suppose that a part or even a majority of the exhibitors could impose their will in a matter of such magnitude and importance on others. At some stage everyone will have the opportunity to advance their own proposals and urge their adoption."

A reading of the statements made by Messrs. Wolfson and Myers cannot help but leave one with the impression that, though both TOA and Allied have their own ideas on what is needed for a workable arbitration plan, neither organization seeks to force its will on the other, and each is prepared to sit down with the other in a constructive effort to achieve a common goal.

The adoption of a workable arbitration system cannot, of course, be effected unless the distributors meet the exhibitors half-way. It is to be hoped that the heads of the major companies will grasp at this opportunity to bring about settlement of intra-industry disputes away from the courthouse. Unless they do, the industry will remain a lawyer's paradise, and such a condition will continue to do no good to anybody; instead of devoting their energies to making marketable pictures, the major company executives will be kept busy defending lawsuits, and the exhibitors will have to foot part of the bill, not only in increased rentals, but also in deterioration of picture-quality.

## LET US MAKE IT A GREAT YEAR

In a year-end bulletin sent to National Allied's member organizations, Abram F. Myers, general counsel and chairman of the board, had this to say:

"This time let's not merely wish each other a Happy New Year. That we entertain such friendly sentiments goes without saying. Instead let us pledge each other that throughout 1952 —

"1. We will work increasingly to restore moving pictures to their rightful place as the world's most popular entertainment.

"2. We will do all in our power to increase the receipts of the theatres that we control, to the end that the doubts and fears of the entire industry may be supplanted by confidence and optimism.

"3. We will strive to improve intra-industry relations by erecting the necessary machinery for cooperative action in the solution of common problems.

"4. We will join with other industry branches and elements in rallying to the defense of the industry whenever it is unfairly or unjustly attacked.

"5. We will encourage higher standards in production, distribution and exhibition, reserving the right to offer constructive criticism whenever criticism seems necessary, to the end that the industry's good will and prestige may be preserved and enhanced.

"6. We will be ever mindful of our primary duty as organization men to promote and protect the interests of the exhibitors, to be bold in asserting their rights and courageous in fighting for them, always remembering to keep our rapiers clean.

"How much more fun it will be a year from now to say, it was a great year than now merely to hope that it will be a happy year."



## HARRISON'S REPORTS

Vol. XXXIV

NEW YORK, N. Y., SATURDAY, JANUARY 5, 1952

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Never Trust a Gambler—Columbia (79 min.).....	110
No Highway in the Sky—20th Century-Fox (98 min.)..	114
Obsessed—United Artists (77 min.).....	140
Oklahoma Justice—Monogram (56 min.).....	not reviewed
Oklahoma Outlaws—Monogram (56 min.).....	not reviewed
On Dangerous Ground—RKO (82 min.).....	190
On Moonlight Bay—Warner Bros. (94 min.).....	112
On the Loose—RKO (74 min.).....	118
Overland Telegraph—RKO (60 min.).....	not reviewed
Painting the Clouds with Sunshine— Warner Bros. (87 min.).....	142
Pals of the Golden West—Republic (68 min.).....	not reviewed
Pandora and the Flying Dutchman—MGM (123 min.)..	162
Pardon My French—United Artists (81 min.).....	134
People Against O'Hara—MGM (102 min.).....	135
People Will Talk—20th Century-Fox (110 min.).....	130
Pickup—Columbia (78 min.).....	114
Pistol Harvest—RKO (60 min.).....	not reviewed
Place in the Sun, A—Paramount (122 min.).....	115
Pool of London—Univ.-Int'l. (86 min.).....	126
Purple Heart Diary—Columbia (73 min.).....	180



Quo Vadis—MGM (171 min.).....182

Racket, The—RKO (88 min.).....166  
Raging Tide, The—Univ.-Int'l (93 min.).....163  
Red Badge of Courage, The—MGM (69 min.).....130  
Red Mountain—Paramount (84 min.).....183  
Reunion in Reno—Univ.-Int'l (79 min.).....155  
Rhubarb—Paramount (95 min.).....122  
Rich, Young & Pretty—MGM (95 min.).....107  
River, The—United Artists (98 min.).....142  
Roadblock—RKO (73 min.).....118

Sailor Beware—Paramount (108 min.).....190  
Saturday's Hero—Columbia (111 min.).....134  
Savage Drums—Lippert (70 min.).....112  
Sea Hornet, The—Republic (84 min.).....154  
Sellout, The—MGM (83 min.).....198  
Shadow in the Sky—MGM (78 min.).....202  
Silver City—Paramount (90 min.).....158  
Slaughter Trail—RKO (78 min.).....162  
Son of Dr. Jekyll, The—Columbia (77 min.).....170  
South of Caliente—Republic (67 min.).....not reviewed  
Stage to Blue River—Monogram (55 min.).....not reviewed  
Starlift—Warner Bros. (103 min.).....175  
Storm Over Tibet—Columbia (87 min.).....206  
Strange Door, The—Univ.-Int'l (81 min.).....174  
Street Bandits—Republic (54 min.).....182  
Strip, The—MGM (85 min.).....126  
Submarine Command—Paramount (87 min.).....139  
Sunny Side of the Street—Columbia (70 min.).....138

Tall Target, The—MGM (78 min.).....122  
Tanks are Coming, The—Warner Bros. (90 min.).....170  
Tembo—RKO (80 min.).....207  
Ten Tall Men—Columbia (95 min.).....171  
Texas Carnival—MGM (77 min.).....146  
Texas Lawmen—Monogram (54 min.).....not reviewed  
This is Korea!—Republic (50 in.).....135  
Thunder on the Hill—Univ.-Int'l (84 min.).....123  
Tom Brown's Schooldays—United Artists (93 min.).....174  
Tomorrow is Another Day—Warner Bros. (90 min.).....127  
Too Young to Kiss—MGM (91 min.).....172  
Two Dollar Bettor—Realart (72 min.).....155  
Two Tickets to Broadway—RKO (106 min.).....163

Unknown Man, The—MGM (86 min.).....166  
Unknown World—Lippert (73 min.).....175  
Utah Wagon Trail—Republic (67 min.).....not reviewed

Valley of Fire—Columbia (63 min.).....not reviewed

Wanted: Dead or Alive—

Monogram (59 min.).....not reviewed  
Weekend with Father—Univ.-Int'l (83 min.).....190  
Well, The—United Artists (85 min.).....144  
Westward the Women—MGM (116 min.).....187  
When Worlds Collide—Paramount (81 min.).....138  
Whip Hand, The—RKO (82 min.).....171  
Whistle at Eaton Falls, The—Columbia (96 min.).....123  
Whistling Hills—Monogram (58 min.).....not reviewed  
Wild Blue Yonder, The—Republic (98 min.).....194

Yellow Fin—Monogram (74 min.).....179  
Yes Sir, Mr. Bones—Lippert (54 min.).....124  
You Never Can Tell—Univ.-Int'l (78 min.).....135  
Yukon Manhunt—Monogram (63 min.).....128

## RELEASE SCHEDULE FOR FEATURES

### Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

20 The Highwayman—Coburn-Hendrix.....Oct. 21

### Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

404 The Barefoot Mailman—Cummings-Moore.....Nov.  
409 The Son of Dr. Jekyll—Hayward-Lawrence.....Nov.  
Valley of Fire—Gene Autry (63 m.).....Nov.  
405 The Harlem Globetrotters—Gomez-Walker.....Dec.  
413 Ten Tall Men—Lancaster-Lawrence.....Dec.  
414 The Family Secret—Derek-Cobb.....Dec.  
420 Man in the Saddle—Scott-Leslie-Drew.....Dec.  
421 Purple Heart Diary—Frances Langford.....Dec.  
484 Pecos River—Charles Starrett.....Dec.  
419 Boots Malone—Holden-Stewart.....Jan.

417 Indian Uprising—George Montgomery.....Jan.  
416 Storm Over Tibet—Reason-Douglas.....Jan.  
The Old West—Gene Autry.....Jan.  
483 Smoky Canyon—Charles Starrett.....Jan.

### Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5023 As You Were—Tracy-Sawyer.....Sept. 28  
5024 Sky High—Melton-Lynn.....Oct. 12  
5029 Highly Dangerous—Clark-Lockwood.....Oct. 26  
5101 Unknown World—Kellogg-Marsh.....Oct. 26  
5002 F.B.I. Girl—Romero-Totter.....Nov. 9  
5030 Superman and the Mole Men—Reeves.....Nov. 23  
5021 The Great Adventure—British-made.....Dec. 7  
5038 Tales of Robin Hood—Clarke-Hatcher.....Dec. 21  
5102 For Men Only—Henreid-Field.....Jan. 11  
5103 Man Bait—Brent-Chapman.....Jan. 18

### Metro-Goldwyn-Mayer Features

(1540 B'way., New York 19, N. Y.)

209 An American in Paris—Kelly-Caron.....Nov.  
211 Too Young to Kiss—Allyson-Johnson.....Nov.  
210 The Unknown Man—Pidgeon-Harding.....Nov.  
213 Calling Bulldog Drummond—Pidgeon-Leighton.....Dec.  
212 The Light Touch—Granger-Angeli.....Dec.  
214 Callaway Went Thataway—Keel-McGuire-  
MacMurray.....Dec.  
Pandora and the Flying Dutchman—  
Mason-Gardner.....Jan.  
Westward the Women—Taylor-Darcel.....Jan.  
It's a Big Country—all-star cast.....Jan.  
The Sellout—Pidgeon-Totter.....Feb.  
Invitation—McGuire-Johnson.....Feb.  
Shadow in the Sky—Davis-Whitmore.....Feb.  
Lone Star—Gable-Gardner.....Feb.  
Belle of New York—Astaire-Vera-Ellen.....Mar.  
Just This Once—Lawford-Leigh.....Mar.  
The Wild North—Granger-Charisse.....Mar.  
Singin' in the Rain—Kelly-Reynolds.....Apr.  
Talk About a Stranger—Murphy-Davis.....Apr.  
When in Rome—Johnson-Douglas.....Apr.  
Love Is Better than Ever—Taylor-Parks.....Apr.

### Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1950-51

5155 Lawless Cowboys—Whip Wilson (58 m.).....Nov. 7  
5103 Flight to Mars—Chapman-Mitchell.....Nov. 11  
5114 Crazy Over Horses—Bowery Boys.....Nov. 18  
5146 Texas Lawmen—J.M. Brown (54 m.).....Dec. 2  
5124 Northwest Territory—Kirby Grant.....Dec. 9  
5156 Stage to Blue River—Whip Wilson (55 m.).....Dec. 30  
5102 Fort Osage—Cameron-Nigh.....Feb. 10  
5105 Rodeo—Nigh-Archer.....Mar. 9

(End of 1950-51 Season)

### Beginning of 1951-52 Season

5223 The Longhorn—Bill Elliott.....Nov. 25  
5217 The Steel Fist—McDonald-Miller.....Jan. 6  
5241 Texas City—J. M. Brown (formerly  
"Ghost Town").....Jan. 13  
5299 Alladin and His Lamp—Sands-Medina.....Jan. 20  
5251 Night Raiders—Wilson (formerly  
"Whip Law").....Feb. 3  
5224 Waco—Elliott.....Feb. 24  
5242 Man from Black Hills—J.M. Brown.....Mar. 2  
5211 Hold that Line—Bowery Boys.....Mar. 23  
5252 Land Grab—Whip Wilson.....Apr. 6  
5215 Jet Job—Clements.....Apr. 13  
5207 African Treasure—Johnny Sheffield.....Apr. 27

### Paramount Features

5107 Submarine Command—Holden-Olsen.....Nov.  
5106 When Worlds Collide—Derr-Rush.....Nov.  
5111 Detective Story—Douglas-Parker.....Nov.  
5112 Silver City—O'Brien-De Carlo.....Dec.  
5110 My Favorite Spy—Hope-Lamarr.....Dec.  
5109 Hong Kong—Reagan-Fleming.....Jan.  
5113 Red Mountain—Ladd-Scott.....Jan.  
5105 Something to Live For—Fontaine-Milland.....Feb.  
5114 Sailor Beware—Martin-Lewis.....Feb.  
5118 Flaming Feather—Hayden-Whelan.....Mar.



## RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

(No national release dates)

- 204 Roadblock—McGraw-Dixon .....  
206 Behave Yourself—Winters-Granger .....  
207 Slaughter Trail—Donlevy-Grey .....  
210 The Racket—Mitchum-Scott .....  
211 Drums in the Deep South—Craig-Payton .....  
264 Two Tickets to Broadway—Leigh-Martin .....  
263 The Blue Veil—Wyman-Laughton .....  
212 The Whip Hand—Reid-Balenda .....  
209 Hot Lead—Tim Holt (61 m.) .....  
208 Jungle of Chang—Documentary .....  
251 I Want You—McGuire-Andrews-Granger .....  
Double Dynamite—Sinatra-Russell .....  
On Dangerous Ground—Lupino-Ryan .....  
Overland Telegraph—Tim Holt (60 m.) .....  
Tembo—Documentary .....  
A Girl in Every Port—Marx-Wilson .....  
The Las Vegas Story—Russell-Mature .....

## Republic Features

(1740 Broadway, New York 19, N. Y.)

1950-51

- 5032 Stormbound—Dowling-Checcoli ..... Nov. 15  
5063 Desert of Lost Men—Lane (54 min.) ..... Nov. 19  
5032 Storm Bound—Dowling-Checcoli ..... Dec. 15  
5064 Captive of Billy the Kid—Allan Lane ..... Jan. 22

(More to come)

## Beginning of 1951-52 Season

- 5127 This is Korea—Documentary ..... Aug. 10  
5124 Havana Rose—Estellita-Herbert ..... Sept. 15  
5101 Adventure of Capt. Fabian—Flynn-Prelle... Oct. 6  
5151 South of Caliente—Rogers (67 min.) ..... Oct. 15  
5105 The Sea Hornet—Cameron-Mara ..... Nov. 6  
5130 Street Bandits—Edwards-Clarke ..... Nov. 15  
5103 The Wild Blue Yonder—  
Corey-Ralston-Tucker ..... Dec. 5  
5152 Pals of the Golden West—  
Roy Rogers (68 m.) ..... Dec. 15  
5131 Woman in the Dark—Edwards-Elliott ..... Jan. 15  
A Lady Possessed—Mason-Havoc ..... Jan. 26

## Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1951

- 134 Anne of the Indies—Peters-Jourdan ..... Nov.  
133 Let's Make It Legal—Colbert-Carey ..... Nov.  
135 Kangaroo—O'Hara-Lawford ..... Nov.  
136 Golden Girl—Gaynor-Robertson ..... Nov.  
141 Elopement—Webb-Francis-Lundigan ..... Dec.  
140 Fixed Bayonets—Basehart-O'Shea ..... Dec.  
139 The Girl on the Bridge—Hugo Haas ..... Dec.  
142 I'll Never Forget You—Power-Blyth ..... Dec.

1952

- Decision Before Dawn—Basehart-Merrill ..... Jan.  
Japanese War Bride—Taylor-Yamaguchi ..... Jan.  
The Model and the Marriage Broker—Crain-Ritter... Jan.  
David and Bathsheba—Peck-Hayward ..... Feb.  
Phone Call from a Stranger—Winters-Merrill ..... Feb.  
Red Skies of Montana—Widmark-Smith ..... Feb.  
Five Fingers—Mason-Darrieux ..... Mar.  
Return of the Texan—Robertson-Dru ..... Mar.  
Viva Zapata—Brando-Peters ..... Mar.  
With a Song in My Heart—Hayward-Calhoun ..... Apr.  
Pride of St. Louis—Dailey-Dru ..... Apr.  
Rose of Cimarron—Buetel-Powers ..... Apr.

## United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Tom Brown's Schooldays—British-made ..... Nov. 2  
Fort Defiance—Clark-Johnson ..... Nov. 9  
The Lady Says No—Caulfield-Niven ..... Nov. 16  
A Christmas Carol—British-made ..... Nov. 30  
The Big Night—Foster-Barrymore, Jr. .... Dec. 7  
The Lady Says No—Niven-Caulfield ..... Jan. 4  
Chicago Calling—Dan Duryea ..... Jan. 11  
Another Man's Poison—Davis-Merrill ..... Jan. 16  
The River—Made in India ..... Roadshow

## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 201 Cave of Outlaws—Carey-Smith ..... Nov.  
202 The Lady Pays Off—Darnell-McNally ..... Nov.  
203 The Raging Tide—Conte-Winters ..... Nov.  
204 The Strange Door—Laughton-Karloff ..... Dec.  
206 Weekend with Father—Heflin-Neal ..... Dec.  
207 Flame of Araby—O'Hara-Chandler ..... Jan.  
208 Bright Victory—Kennedy-Dow ..... Jan.  
211 Finders Keepers—Ewell-Adams ..... Jan.  
213 The Cimarron Kid—Murphy-Tyler ..... Jan.  
205 Meet Danny Wilson—Sinatra-Winters ..... Feb.  
210 Here Come the Nelsons—Ozzie & Harriet Nelson Feb.  
212 Bend of the River—Stewart-Kennedy ..... Feb.

## Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 107 Close to My Heart—Tierney-Milland ..... Nov. 3  
108 The Tanks are Coming—Cochran-Carey ..... Nov. 17  
109 Starlift—all-star cast ..... Dec. 1  
110 Captain Blood—reissue ..... Dec. 15  
111 Distant Drums—Gary Cooper ..... Dec. 29  
112 I'll See You in My Dreams—Day-Thomas ..... Jan. 12  
113 Room for One More—Grant-Drake ..... Jan. 26

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

- 4952 Dick Stabile & Orch—  
Variety (reissue) (10 m.) ..... Oct. 25  
4853 Hollywood Goes Western—  
Screen Snap. (9 m.) ..... Nov. 15  
4502 Wonder Gloves—Jolly Frolics (7 m.) ..... Nov. 29  
4803 Gymnastic Champions—Sports (9 m.) ..... Nov. 29  
4651 Eddie Condon's—  
Cavalcade of B'way (10 m.) ..... Nov. 29  
4552 Candid Microphone No. 2 (11 m.) ..... Dec. 6  
4604 Holiday Land—Favorite (reissue) (7 m.) ..... Dec. 13  
4702 The Grizzly Golfer—Mr. Magoo (7 m.) ..... Dec. 20  
4854 Hollywood on a Sunday Afternoon—  
Screen Snapshots (10½ m.) ..... Dec. 20  
4804 Bicycle Thrills—Sports ..... Dec. 27  
4953 Randy Brooks & Orch.—  
Variety (reissue) (11 m.) ..... Dec. 27  
4605 Snowtime—Favorite (reissue) (7 m.) ..... Jan. 17  
4503 The Oompahs—Jolly Frolic (7½ m.) ..... Jan. 24  
4855 Memories of Famous Hollywood Comedians—  
Screen Snapshots (9½ m.) ..... Jan. 24

### Columbia—Two Reels

- 4422 The Champ Steps Out—  
Baer-Rosenbloom (16½ m.) ..... Nov. 15  
4432 Midnight Blunders—  
Favorite (reissue) (17 m.) ..... Nov. 22  
4404 Pest Man Wins—Stooges (16 m.) ..... Dec. 6  
4423 'Fraidy Cat—Joe Besser (16 m.) ..... Dec. 13  
4433 Olaf Laughs Last—  
El Brendel (reissue) (17 m.) ..... Dec. 27  
4120 Captain Viedo—Serial (15 ep.) ..... Dec. 27  
4405 A Missed Fortune—Stooges (16½ m.) ..... Jan. 3  
4413 A Fool and His Honey—Vernon-Quillan ..... Jan. 10

### Metro-Goldwyn-Mayer—One Reel

- W-335 Droopy's Double Trouble—Cartoon  
(7m.) ..... Nov. 17  
S-353 In Case You're Curious—  
Pete Smith (8 m.) ..... Nov. 17  
T-311 Glimpses of Argentina—Traveltalk (8 m.) Dec. 1  
W-336 Cat-Napping—Cartoon (7 m.) ..... Dec. 8  
W-362 Mouse Trouble—Cartoon (reissue) (7 m.) Dec. 15  
S-355 Fishing Feats—Pete Smith (10 m.) ..... Dec. 22  
T-313 Beautiful Brazil—Traveltalk ..... Dec. 29  
W-337 The Flying Cat—Cartoon (7 m.) ..... Jan. 12  
W-338 Magical Maestro—Cartoon (7 m.) ..... Feb. 9  
W-339 The Duck Doctor—Cartoon (7 m.) ..... Feb. 16  
W-363 The Mouse Comes to Dinner—  
Cartoon (reissue) (7 m.) ..... Jan. 19

### Paramount—One Reel

- K11-4 I Cover the Everglades—Pacemaker (10 m.) Nov. 9  
E11-2 Punch & Judo—Popeye (7 m.) ..... Nov. 16  
R11-3 Fresh Water Champs—Spotlight (10 m.) Nov. 16  
K11-6 The Littlest Expert on Football—  
Pacemaker (10 m.) ..... Nov. 16



K11-5 Sadie Hawkins Day—Pacemaker (10 m.)...Nov. 30  
 R11-4 Water Jockey Hi-Jinks—Spotlight (10 m.) Dec. 7  
 R11-5 Ski-lark in the Rockies—Spotlight (10 m.) Dec. 7  
 B11-1 Casper Takes a Bow Wow—Casper (7 m.) Dec. 7  
 P11-4 By Leaps and Hounds—Noveltoon (8 m.)...Dec. 14  
 P11-5 Scout Fellow—Noveltoon (8 m.)...Dec. 21  
 X11-2 Snooze Reel—Kartoon (7 m.)...Dec. 28  
 M11-2 Just Ducky—Topper (10 m.)...Dec. 28

### RKO—One Reel

24303 Backyard Hockey—Sportscope (9 m.)...Nov. 16  
 24105 No Smoking—Disney (6 m.)...Nov. 23  
 24204 Riders of the Andes—Screenliner (8 m.)...Nov. 30  
 24106 Bee on Guard—Wisney (7 m.)...Dec. 14  
 24304 Feathered Bullets—Sportscope (8 m.)...Dec. 14  
 24205 Man with a Record—Screenliner (8 m.)...Dec. 28  
 24107 Father's Lion—Disney (7 m.)...Jan. 4  
 24305 Winter Holiday—Sportscope (9 m.)...Jan. 11  
 24108 Donald Applecore—Disney (7 m.)...Jan. 18  
 24206 Sweet Land of Liberty—Screenliner...Jan. 25  
 24110 Hello Aloha—Disney...Feb. 29

### RKO—Two Reels

23202 Stan Kenton & Orch.—  
 Musical (reissue) (20 m.)...Nov. 9  
 23402 Fast and Foolish—Gil Lamb (15 m.)...Nov. 23  
 23104 Lady Marines—Special (16 m.)...Dec. 7  
 23901 Football Headliners of 1951—  
 Special (15 m.)...Dec. 14  
 23702 Too Many Wives—Leon Errol (16 m.)...Dec. 21  
 23403 Newlyweds' House Guest—Special...Jan. 18  
 23105 Songs of the Campus—Special...Feb. 1  
 23404 Ghost Buster—Special...Mar. 7  
 23801 Basketball Headliners of 1952—Special...Apr. 11

### Republic—One Reel

5087 Italy—This World of Ours (9 m.)...Nov. 1  
 5088 Egypt—This World of Ours (9 m.)...Dec. 15

### Republic—Two Reels

5181 Government Agents vs. Phantom Legions—  
 Serial (15 ep.)...Nov.  
 5183 Pirates' Harbor—serial (reissue—  
 formerly titled, "Haunted Harbor")...Nov.  
 Radar Men from the Moon—serial (12 ep.)...not set

### Twentieth Century-Fox—One Reel

#### 1951

5125 Beaver Trouble—Terrytoon (7 m.)...Dec.  
 5126 The Haunted Cat (Little Roquefort)—  
 Terrytoon (7 m.)...Dec.

#### 1952

5201 Papa's Little Helper (Terry Bears)—  
 Terrytoon (7 m.)...Jan.  
 5202 Movie Madness (Talk. Magpies)—  
 Terrytoon (7 m.)...Jan.  
 5227 Harvest Time—Terrytoon (reissue) (7 m.)...Jan.  
 5203 The Mechanical Bird—Terrytoon (7 m.)...Feb.  
 5204 Seaside Adventure—Terrytoon (7 m.)...Feb.  
 5228 Plane Goofy—Terry. (reissue) (7 m.)...Feb.  
 5205 City Slicker (Little Roquefort)—  
 Terrytoon (7 m.)...Mar.  
 5206 Prehistoric Perils (Mighty Mouse)—  
 Terrytoon (7 m.)...Mar.  
 5207 Papa's Day of Rest (Terry Bears)—  
 Terrytoon (7 m.)...Mar.  
 5208 Flat Foot Fledgling (Dinky)—  
 Terrytoon (7 m.)...Apr.  
 5209 Time Gallops On—Terrytoon (7 m.)...Apr.  
 5229 First Robin—Terrytoon (reissue) (7 m.)...Apr.

### Universal—One Reel

7321 Loose Nuts—Cartune (reissue) (7 m.)...Oct. 29  
 7341 Italian Interlude—Variety View (9 m.)...Nov. 5  
 7381 Reuben Reuben—Cartoon Melody (10 m.)...Nov. 12  
 7322 Abou Ben Boogie—Cartune  
 (reissue) (7 m.)...Nov. 19  
 7323 The Painter & the Pointer—Cartune  
 (reissue) (7 m.)...Dec. 10  
 7351 Destination Meat Ball—Cartune (7 m.)...Dec. 24  
 7382 Uncle Sam's Songs—Melody (10 m.)...Dec. 31  
 7342 Brooklyn Goes South—Variety View (9 m.)...Jan. 21  
 7343 Sail Ho!—Variety View (9 m.)...Feb. 25  
 7344 Rhythm on the Reef—Variety View (9 m.)...Apr. 14

### Universal—Two Reels

7361 Nomads of the Jungle (Malaya)—  
 Earth and Its People (22 m.)...Nov. 5  
 7301 Tommy Dorsey & Orch.—Musical (15 m.)...Nov. 7  
 7362 Water for Dry Lands (USA, The Southwest)—  
 Earth and Its People (19 m.)...Nov. 26  
 7302 Woody Herman's Varieties—  
 Musical (15 m.)...Dec. 5  
 7201 Danger Under the Sea—Special (16½ m.)...Dec. 19  
 7362 An Island Nation (Japan)—  
 Earth and Its People (21 m.)...Dec. 24  
 7303 Nat King Cole and Joe Adams Orch.—  
 Musical (15 m.)...Jan. 9  
 7364 Desert Nomads (French Morocco)—  
 Earth and Its People (22 m.)...Jan. 21  
 7304 Dick Stabile and Orch.—(Musical (15 m.)...Jan. 30

### Vitaphone—One Reel

8304 Goldie Locks' Seven Bears—Hit Parade  
 (9 m.)...Dec. 1  
 8724 Big Top Bunny—Bugs Bunny (7 m.)...Dec. 1  
 8706 Tweet-tweet-tweetie—Merrie Melody (7 m.)...Dec. 15  
 8707 The Prize Pest—Merrie Melody (7 m.)...Dec. 22  
 8503 Every Dog Has His Day—  
 Sports Parade (10 m.)...Dec. 22  
 8708 Who's Kitten Who—Merrie Melody (7 m.)...Jan. 5  
 8602 Lighter Than Air—Novelty (10 m.)...Jan. 5  
 8305 Of Thee I Sing—Hit Parade (9 m.)...Jan. 12  
 8403 So You Want to Get It Wholesale—  
 Joe McDoakes (10 m.)...Jan. 12  
 8725 Operation: Rabbit—Bugs Bunny (7 m.)...Jan. 19

### Vitaphone—Two Reels

8102 A Laugh A Day—Featurette (20 m.)...Nov. 24  
 8003 Lincoln in the White House—Special...Dec. 8  
 8103 I Won't Play—Featurette...Dec. 29  
 8004 Land of the Trembling Earth—Special...Jan. 26

## NEWSWEEKLY NEW YORK RELEASE DATES

### Paramount News

40 Sat. (E) ...Jan. 5  
 41 Wed. (O) ...Jan. 9  
 42 Sat. (E) ...Jan. 12  
 43 Wed. (O) ...Jan. 16  
 44 Sat. (E) ...Jan. 19  
 45 Wed. (O) ...Jan. 23  
 46 Sat. (E) ...Jan. 26  
 47 Wed. (O) ...Jan. 30  
 48 Sat. (E) ...Feb. 2  
 49 Wed. (O) ...Feb. 6  
 50 Sat. (E) ...Feb. 9  
 51 Wed. (O) ...Feb. 13  
 52 Sat. (E) ...Feb. 16

### Universal News

523 Tues. (O) ...Jan. 8  
 524 Thurs. (E) ...Jan. 10  
 525 Tues. (O) ...Jan. 15  
 526 Thurs. (E) ...Jan. 17  
 527 Tues. (O) ...Jan. 22  
 528 Thurs. (E) ...Jan. 24  
 529 Tues. (O) ...Jan. 29  
 530 Thurs. (E) ...Jan. 31  
 531 Tues. (O) ...Feb. 5  
 532 Thurs. (E) ...Feb. 7  
 533 Tues. (O) ...Feb. 12  
 534 Thurs. (E) ...Feb. 14  
 535 Tues. (O) ...Feb. 19

### Fox Movietone

#### 1951

105 Friday (O) ...Dec. 28

#### 1952

1 Tues. (E) ...Jan. 1  
 2 Friday (O) ...Jan. 4  
 3 Tues. (E) ...Jan. 8  
 4 Friday (O) ...Jan. 11  
 5 Tues. (E) ...Jan. 15

6 Friday (O) ...Jan. 18  
 7 Tues. (E) ...Jan. 22  
 8 Friday (O) ...Jan. 25  
 9 Tues. (E) ...Jan. 29  
 10 Friday (O) ...Feb. 1  
 11 Tues. (E) ...Feb. 5  
 12 Friday (O) ...Feb. 8  
 13 Tues. (E) ...Feb. 12  
 14 Friday (O) ...Feb. 15

### Warner Pathe News

41 Wed. (O) ...Jan. 2  
 42 Mon. (E) ...Jan. 7  
 43 Wed. (O) ...Jan. 9  
 44 Mon. (E) ...Jan. 14  
 45 Wed. (O) ...Jan. 16  
 46 Mon. (E) ...Jan. 21  
 47 Wed. (O) ...Jan. 23  
 48 Mon. (E) ...Jan. 28  
 49 Wed. (O) ...Jan. 30  
 50 Mon. (E) ...Feb. 4  
 51 Wed. (O) ...Feb. 6  
 52 Mon. (E) ...Feb. 11  
 53 Wed. (O) ...Feb. 13  
 54 Mon. (E) ...Feb. 18

### News of the Day

236 Wed. (E) ...Jan. 2  
 237 Mon. (O) ...Jan. 7  
 238 Wed. (E) ...Jan. 9  
 239 Mon. (O) ...Jan. 14  
 240 Wed. (E) ...Jan. 16  
 241 Mon. (O) ...Jan. 21  
 242 Wed. (E) ...Jan. 23  
 243 Mon. (O) ...Jan. 28  
 244 Wed. (E) ...Jan. 30  
 245 Mon. (O) ...Feb. 4  
 246 Wed. (E) ...Feb. 6  
 247 Mon. (O) ...Feb. 11  
 248 Wed. (E) ...Feb. 13  
 249 Mon. (O) ...Feb. 18



# HARRISON'S REPORTS

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A Motion Picture Reviewing Service  
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial  
Columns, if It is to Benefit the Exhibitor.

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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

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Vol. XXXIV

SATURDAY, JANUARY 12, 1952

No. 2

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## SNAPPING BACK

No longer willing to tolerate "irresponsible, unjust and untrue slanders" against his name, film producer Stanley Kramer has filed, in Superior Court in Los Angeles, a one million dollar libel action against a group calling itself the Wage Earners Committee of the U.S.A., which has been picketing the Los Angeles showing of his latest production, "Death of a Salesman," and which had attacked him in circulars as "notorious for his red-slanted, red-starred films."

The significant thing about Kramer's action is that he was given immediate and full support by the three leading Hollywood producing organizations, the Motion Picture Association of America, and the Council of Motion Picture Organizations, whose spokesmen made it clear that their organizations were aroused by attacks against the industry by irresponsible pressure groups, and would no longer remain a silent target for them.

Y. Frank Freeman, Paramount vice-president and chairman of the Association of Motion Picture Producers, the Hollywood affiliate of the MPA, issued the following formal statement:

"It has come to our attention a pamphlet issued by the so-called Wage Earners Committee, in which it makes vicious and unfounded charges against the motion picture industry. We are pleased that Stanley Kramer has seen fit to bring this group into court so that its charges against him may be tested before a legal tribunal. His action in so doing has our complete support."

Similar statements and offers of support were made by Ellis Arnall and Gunther R. Lessing, president and chairman, respectively, of the Society of Independent Motion Picture Producers; by I. E. Chadwick, president of the Independent Motion Picture Producers Association; and by Arthur L. Mayer, executive vice-president of COMPO, who assured Kramer by telegram that COMPO "heartily endorses your courageous action" and pledged COMPO's "wholehearted support."

Eric Johnston, president of the MPA, issued a statement commending the Hollywood producing organizations for "hitting back at self-appointed groups which irresponsibly attack the film industry."

The speedy and wholehearted manner in which the different industry organizations have aligned themselves with Kramer in his fight is indeed heartening. It should serve to indicate to other pressure groups that the industry is no longer willing to remain a whipping boy and to take unfair attacks lying down.

## UNITED ARTISTS FORGING AHEAD

Good news for the industry as a whole and the exhibitors in particular is the announcement made this week by the present United Artists management that the company, for the first time since 1946, achieved a "substantial" profit from its operations during 1951.

At a meeting with the industry press on Tuesday morning, Arthur B. Krim, UA president, in disclosing the progress made by the company, pointed out that, under the terms of a deal made last year with Mary Pickford and Charles Chaplin, his group, consisting of himself, Robert Benjamin, Mathew Fox, William J. Heineman, Max E. Youngstein and Arnold Picker, will acquire fifty per cent ownership of United Artists as a result of having brought the company into the black last year. Moreover, his group acquires also complete control of the company's management for the next nine years by virtue of an agreement that gives them full voting rights to one hundred per cent of the company's outstanding stock.

Krim and his associates have a right to be jubilant over their remarkable accomplishment, for under the terms of their deal with Miss Pickford and Chaplin their ownership of fifty per cent of the company's outstanding stock was contingent on their showing a profit in any one of three calendar years from 1951 to 1953. Krim, in stating that "it was by fortuitous circumstances that we could achieve now what we expected in 1953 and secretly hoped for in 1952," gave credit, not only to the efforts of the company's officers, but also to the help of far-sighted key people in the industry not a part of United Artists."

Expanding on this statement, Heineman, UA's vice-president in charge of distribution, paid special tribute to the exhibitors, acknowledging that their "marvelous support," even to the point of offering financial assistance when the company was in serious trouble, made it possible for the management to achieve its goal. The offers of financial aid could not, of course, be accepted.

The success enjoyed by Krim and his associates was not attained without a struggle. When they took over UA's management last year, the losses for the first nine weeks were so staggering that those with less fortitude would have given up the ship. The losses began to abate in May, and it was not until the middle of June that operations went into the black. That they were able to overcome the losses of the first half of the year and still remain with a substantial profit at the end of the year is an indication that the present UA management is headed by men who know their stuff and that the future will find the company healthy and strong.

(Continued on next page)



**"Meet Danny Wilson" with Frank Sinatra,  
Shelley Winters and Alex Nicol**

(Univ.-Int'l, February; time, 86 min.)

The box-office chances of this melodrama with music will depend mainly on the popularity of the players. As entertainment it is no more than fair, its chief handicap being a rambling, synthetic story about the rise of a cocky young crooner, of his romantic disappointments, and of his involvement with a murderous gangster. It should, however, get by with the bobby-soxers and the action fans, for it moves along at a steady pace, has comedy, a thrilling gun battle in a darkened ball park, and about nine nostalgic songs. Frank Sinatra does well enough as the swell-headed singer, a role that gives him ample opportunity to act as well as sing. Shelley Winters is effective as a night-club singer with whom Sinatra falls in love only to lose her to his buddy:-

Sinatra, a quick-tempered crooner, finds it hard to secure engagements and is constantly saved from trouble by Alex Nicol, his rugged pal and pianist. They get a break when they meet Shelley and she arranges an audition with Raymond Burr, her boss. Burr, a racketeer, offers them a six-week engagement on condition that he be cut in on half of Sinatra's future earnings. The boys reluctantly agree. Sinatra becomes an immediate sensation, and he falls in love with Shelley, but though she does not discourage him she indicates her love for Nicol. But Nicol restrains his feelings out of loyalty to Sinatra. Meanwhile Burr, who had an eye on Shelley himself, continues to collect his share of Sinatra's fabulous earnings and refuses a lump-sum settlement. Burr becomes involved in a murder and goes into hiding. Convinced that she cannot have Nicol, Shelley accepts an engagement ring from Sinatra. This move awakens Nicol's love. He and Shelley are caught by Sinatra in a warm embrace and he violently orders them out of his life. When Sinatra and Nicol meet to legally terminate their relationship, Burr shows up for his money and starts to beat Sinatra. Nicol jumps to his defense and is shot. Burr leaves, ordering Sinatra to bring the money to him that night at a ball park. With Nicol fighting for his life in the hospital, Sinatra, aided by the police, keeps the rendezvous with Burr and brings him to justice after a gun battle. Nicol recovers and marries Shelley, and both accompany Sinatra to London for a triumphal engagement at the Palladium.

It was produced by Leonard Goldstein, and directed by Joseph Pevney, from a story and screenplay by Don McGuire. Unobjectionable morally.

**"Room for One More" with Cary Grant  
and Betsy Drake**

(Warner Bros., Jan. 26; time, 98 min.)

Excellent! It is a thoroughly delightful comedy-drama of family life, the kind that will appeal to all classes of movie-goers. It will undoubtedly prove to be a top box-office grosser by virtue of the favorable word-of-mouth advertising it is sure to enjoy. Revolving around a young couple who, with three children of their own to raise, find it in their hearts to adopt two other lonely children, despite their limited income, the story is so wholesome and heartwarming that one truly will have to be made of steel to resist its appeal. Its humor is rich and often hilarious, and it has just enough pathos to tug at one's heartstrings without becoming maudlin. Cary Grant and Betsy Drake are just perfect and loveable as the parents, whose patience and understanding succeed

in rehabilitating the two adopted children, one a sullen adolescent girl and the other a crippled boy. Worked into the story is some sophisticated romantic by-play between Grant and Miss Drake, but it is in the best of taste and decidedly charming. The acting of the children in the cast is excellent, and the family scenes are delightful. Particular mention should be made of little George Winslow, an extremely comical youngster, whose comments in a deep-throated voice will provoke audiences into gales of laughter.

The story depicts Grant as a city engineer whose modest income just about covers the needs of his wife and three children, and whose happy household is always overrun with stray pets because of Betsy's compassion for homeless animals. Grant becomes concerned when a welfare worker induces Betsy to take into her home Iris Mann, a thirteen-year-old homeless girl. He objects weakly but finally agrees to keep Iris for at least two weeks. Iris, the cynical product of divorced parents who did not want her, proves to be sullen, hard and difficult to get along with, but she softens under Betsy's patience and becomes one of the family. She is heartbroken when the welfare worker comes in two weeks to take her back to the orphanage, but Grant saves the situation by inviting her to remain permanently. Just as Grant prepares to take the family to the beach for a vacation, Betsy gently informs him that she had taken another child from the orphanage. He fumes and frets until he sees the child — Clifford Tatum, Jr., a cripple with leg braces. Clifford, too, proves to be a problem child because of his handicap, refusing to play with the other children and fighting with them. But Grant and Betsy again resort to patience and understanding, helping the boy to become self-sufficient. He joins the Boy Scouts and is eventually made an Eagle Scout at a special ceremony, much to the pride of his adopted parents. It ends with Grant and Betsy feeling amply rewarded for their efforts by the devotion felt for them by their adopted children as well as their own youngsters.

It was produced by Henry Blanke, and directed by Norman Taurog, from a screenplay by Melville Shavelson and Jack Rose, based upon the book by Anna Perrott Rose. Excellent for everyone.

**"Scandal Sheet" with Broderick Crawford,  
John Derek and Donna Reed**

(Columbia, February; time, 82 min.)

A fairly interesting murder melodrama with a newspaper background, but it does not rise above the level of program fare. The plot itself is too contrived to be convincing, but those who are not too fussy about story material should find it acceptable, for several of the situations generate considerable suspense. Since the identity of the murderer is known to the audience from the start, one's interest lies in the methods employed to track him down. The players do well enough in their respective roles, but their characterizations are stereotyped. An incongruous phase of the story, typically Hollywood in treatment, has John Derek, as an enterprising reporter, uncovering important clues far ahead of the police:-

Broderick Crawford, dynamic editor of a New York newspaper, skyrockets its circulation through a series of sensational stunts. Derek, Crawford's star reporter and a convert to his editor's belief in brash journalism, loves Donna Reed, a feature writer on the paper, but Donna resents Crawford's blatant technique and the way he dominates Derek. Craw-



ford's career is endangered when Rosemary De Camp, his wife, whom he had abandoned twenty years previously, when he was known under the name of George Grant, shows up and threatens to expose him. Crawford kills her accidentally when he strikes her, and he escapes unseen after removing all clues to her identity. Derek, reporting the crime, comes across a remote clue that enables him to identify the murdered woman and locate a wedding picture in which her husband's face was indistinguishable. He writes sensational daily stories, which Crawford helplessly publishes lest he throw suspicion on himself. In the course of events, Henry O'Neill, a former ace newspaperman turned drunken derelict, whom Donna had befriended, follows up a lead that establishes Crawford as the missing George Grant. Crawford, however, gets wind of O'Neill's information before he can turn it over to Donna, and murders him to insure his silence. Determined to find the killer, Derek and Donna track down the judge who had performed the marriage ceremony for Crawford and Rosemary, and bring him to Crawford's office. Though twenty years had marked a change in Crawford, the judge recognizes him as George Grant. Crawford pulls a gun, but the police, called by Donna, arrive and kill him before he can do further harm. It ends with the disillusioned Derek writing the story for the next edition.

It was produced by Edward Small, and directed by Phil Karlson, from a screenplay by Ted Sherdeman, Eugene Ling and James Poe, based upon the novel "The Dark Page," by Samuel Fuller. Adult fare.

**"Phone Call from a Stranger" with Shelley Winters, Gary Merrill, Keenan Wynn and Bette Davis**

(20th Century-Fox, February; time, 96 min.)

Deftly written, expertly directed and capably acted, "Phone Call from a Stranger" shapes up as an engrossing dramatic entertainment that should go over pretty well with most audiences. It is an episodic type of story revolving around the knotted lives of four married people who meet on a trans-continental plane, and a good part of the action unfolds by the flashback method, but as presented the different episodes that delve into the problems of each individual come through the screen with compelling dramatic force. Except for Gary Merrill, the appearances of the other principals in the cast are comparatively short, but each delivers a first-rate portrayal. Although it is basically a serious drama, some humorous touches have been worked into the proceedings to good effect.

Merrill, a lawyer, leaves Helen Westcott, his wife, even though she had changed her mind about running away with another man. He takes a plane to Los Angeles and, during the trip, becomes friendly with Shelley Winters, a flashy strip-teaser; Michael Rennie, a troubled doctor; and Keenan Wynn, a loud-mouthed, clowning salesman, who took pride in showing the others a sexy photograph of Bette Davis, his wife, in a revealing bathing suit. The four become better acquainted when foul weather forces the plane down for an overnight stop, and they make a pact to meet at some future date. Meanwhile Merrill learns that Rennie planned to give himself up to the district attorney because, five years previously, his drunken driving had killed a friend, and he had escaped prosecution by claiming that the friend had been at the wheel. Rennie's wife had backed up his false testimony, a move that cost him her love and respect. Merrill learns also that Shelley was unhappily

married to Craig Stevens because of the dominating interference of his mother. Shortly after the plane takes off again, it flounders in a fog and crashes. Merrill, the only survivor, decides to visit the families of his three friends. He first goes to see Rennie's widow, and finds that her attitude toward her husband had resulted in a strained relationship between her and her teen-aged son. Merrill takes the boy in hand, explains the reason behind his mother's attitude, and effects a reconciliation between them. He then visits Stevens and convinces him that Shelley had loved him sincerely, despite his mother's interference. Merrill next visits Wynn's home and is shocked when Bette, his widow, turns out to be a bed-ridden cripple. She reveals that some years previously, she had suffered an accident while running away with another man, who had deserted her when she became hopelessly paralyzed. Wynn, showing tolerance and understanding, had taken her back again. Shaken by her story, Merrill returns to his wife.

The screenplay was written and produced by Nunnally Johnson, and directed by Jean Negulesco, based on a story by I. A. R. Wylie. Adult fare.

**"Japanese War Bride" with Don Taylor and Shirley Yamaguchi**

(20th Century-Fox, January; time, 91 min.)

A strong drama of a mixed marriage between an American soldier and a Japanese girl, of the prejudices of his friends against the girl, and of the efforts of an American woman to break up the marriage for selfish reasons. The spectator's interest is kept aroused by the expectation of conflict, and by a desire to know whether or not the husband will stand by his wife. Some of the situations are powerfully dramatic, particularly the one where the hero pleads with her to return home after his attitude had provoked her into leaving him. The direction and acting are of high standard. There is very little comedy relief.

Wounded in Korea and recuperating in a Tokyo hospital, Don Taylor falls in love with Shirley Yamaguchi, a Japanese Red Cross Nurse, and marries her despite the misgivings of her grandfather. They leave for the United States and are greeted warmly by Taylor's parents (James Bell and Louise Lorimer) at their Salinas, California, ranch, as well as by Cameron Mitchell, Taylor's elder brother, and Marie Windsor, Mitchell's wife. Taylor and Shirley move in until he can build their own home. Shirley, realizing that her mixed marriage had created a slightly hostile environment, tries painstakingly to assume a share of the household duties. Marie, who was infatuated with Taylor though married to his brother, seeks to turn him against Shirley. Her opportunity arises when a child is born to Shirley and he looks fully Japanese. Marie immediately writes an anonymous letter to Taylor charging that a Japanese neighbor, with whom Shirley had become acquainted, is the father. Shirley, learning of the letter's contents and feeling that her husband doubted her, takes the child and disappears. Taylor, suspicious of Marie, forces her to confess authorship of the letter and to admit the falsity of the charges. The family, now realizing how wrong they had been, help Taylor to locate Shirley in a town nearby. He convinces her of his love and faith, and they return to the home they were building.

It was produced by Joseph Bernhard, and directed by King Vidor, from a screenplay by Catherine Turney, based on a story by Anson Bond, the co-producer.

No morally offensive situations in it.



The exhibitors should be just as jubilant as the Krim group, for their success means that United Artists is well on its way to once again becoming a strong factor as a distributor of product, as well as providing the independent producers with a distribution outlet that is suitable to their needs.

A strong United Artists cannot help but benefit the exhibitors, not only because it will create more competition for their play-dates, but also because such healthful competition serves to keep the major companies on their toes and makes for an improvement in the quality of pictures.

But if United Artists is to continue strengthening its position as a distributor, you, the independent exhibitors, must give the company the encouragement it deserves. And there is only one kind of encouragement that counts — play-dates!

### A WORTHY PROPOSAL

A proposal to effect a saving of from thirty-three to forty per cent in the transportation of film by the nation's motion picture exhibitors was made this week by Henry Reeve, of Menard, Texas, president of the Texas Theatre Owners, an affiliate of the Theatre Owners of America.

Pointing out that the plan can be beneficial to all exhibitors, particularly so to the many smaller operators who are situated far from exchange centers and to whom film transportation costs are a serious overhead consideration, Reeve had this to say:

"Rounding out thirty years in this business, I note that film carrying containers today are identical to the ones used in 1922. In the last 18 months we know how largely the industry's print situation has been changed to acetate-non-inflammable stock. Why, then, the continued use of unnecessary heavy cans in view of the miracles of modern scientific development of plastics, veneers, and many lightweight metals?

"A varying transportation saving of 33-1/3 to 40 per cent is possible to theatre owners on single and two-reel subjects—and a considerable saving on larger shipments—not at all a small item to small-town theatres which are today paying \$100 and upward each month on 200-mile hauls—and more and more as exchange distance increases.

"A concrete example can be definitely set forth. In my home theatre the twice-weekly newsreel usually comes out in a metal can — total weight of the shipment being 10 pounds — the cost 52 cents each way, or a total of \$1.04 for each issue. Sometimes the shipment is in a common cardboard container — weight five or six pounds — round-trip cost, 60 cents.

"All shorts are now on acetate, and while it is true that no figures are at hand for feature shipments as yet, a proportional saving is possible. Even the application of this plan to short subjects only would make a substantial saving to the individual exhibitor.

"Incidentally, the fact that our Government is greatly concerned over the metal situation is another prime consideration.

"There is no question that investigation and experimentation should be made. An immediate change might not be feasible, because it has taken some time to effect the present acetate status.

"Such a reduction in weight would certainly result in a most helpful economy in theatre operation — in overhead reduction which we well know is steadily becoming a more and more necessary item in healthy theatre operation."

There is much merit to the proposal made by Mr. Reeve, and it is certainly worthy of close study by, not only the different exhibitor associations, but also the distributors, who, too, may effect considerable savings in transportation costs as well as in the cost of containers.

### PROPER MAINTENANCE ESSENTIAL

Charles E. Wilson, Director of Defense Mobilization, and Manly Fleischman, Defense Production Administrator, stated in Washington this week that, after April 1, home building will be cut by approximately twenty-three per cent, civilian goods production by about ten per cent and automobile output by at least seven per cent in order that critically needed materials such as steel, copper, nickel, brass and aluminum may be diverted to defense production.

This information, given to members of the Joint Congressional Committee on Defense Production, upholds the year-end statement issued by Nathan D. Golden, Chief of the Motion Picture-Photographic Products Division of the National Production Authority, in which he predicted that "the construction of motion picture theatres of all types, the manufacture of motion picture equipment and still photographic products during 1952 will have to be decreased somewhat in comparison with 1951." In pointing out that further cuts in the use of controlled metals for civilian productions were in prospect, Mr. Golden warned the picture industry that "the situation will get worse before it gets any better."

The pinch on critical materials points up the need of proper maintenance of existing equipment and buildings lest an exhibitor find himself with a closed theatre one day because of inability to obtain replacement parts.

In line with the urgency of conservation of present equipment, Mr. Golden's Division has issued a circular that cautions exhibitors to remember that projectors are made of critically needed materials, and that they must be maintained properly and serviced frequently.

To keep projectors in top condition, the circular suggests that the following items be checked with regularity: (a) Sprockets. Hooked sprockets, undercutting of teeth, and tooth breakage destroy film; (b) Tension springs, film guides and strippers for wear; (c) Take-up and feed tensions for proper adjustments; (d) Magazine rollers for wear. Jamming is common when they are neglected; (e) Bearings, gear trains and other precision-made parts; (f) Keep all moving parts lubricated properly.

The circular suggests also that the following items be cleaned regularly: (a) Upper magazine, fire trap and rollers. Remove all dust, film fragments and excess oil; (b) Projector head. Remove dust, film residue, and oil drippings. Make sure that rollers and gate and tension shoes are thoroughly clean; (c) Optical system. Get the lenses clean and in proper alignment; (d) Sound head. Be sure that it is immaculate throughout; (e) Lower magazine, fire trap, and rollers. Remove all dust, film fragments and excess oil; (f) Lamp houses. Their neglect is an inexcusable source of trouble and waste. Clean reflectors, condensers, rails, worms, gear tracks, lugs and carbon holders.

If adhered to, the above checklist will prevent much needless waste and save the exhibitor considerable grief.



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Vol. XXXIV

SATURDAY, JANUARY 19, 1952

No. 3

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## WHAT A CHANCE FOR GOOD WILL!

Several days ago a number of Hollywood actors returned from trips to Korea, the Carribean, Europe, Africa, Alaska and other spots, where they had gone to entertain American troops.

If ever there was a story that offered the motion picture industry an opportunity to gain the public's good will, this is it! Suppose, for instance, that the producer-distributors took a page in every worthwhile newspaper in the country to tell the public of the sacrifices these Hollywood personalities made by foregoing their own comfort and pleasures, particularly during the Holidays, not to mention the cost to them and to the companies that employ them. Once the story of this great work is made known widely, the public would have a different idea of Hollywood and of the industry as a whole.

But resorting to institutional advertising for the good of the industry as a whole is not the producer's idea of getting the public's good will; they want their product mentioned, disregarding the fact that, if the public feels sympathy for the industry because of its sacrifices, they undoubtedly will go to picture theatres oftener, to repay the industry, in part, for those sacrifices. And every time a theatre plays to more patrons the producers' share of the receipts becomes greater.

Right now that advertising heads of the member producing companies of the Motion Picture Association of America are mulling over a cooperative advertising campaign involving the use of 220 daily newspapers in 103 cities of more than 100,000 population. The plan calls for the campaign to be conducted over a period of several months, with an ad to appear once a month, and with each participating company sponsoring each advertisement on a rotating, individual basis. Each of the ads would contain an institutional message, but such a message would, in the opinion of this paper, be nullified by the fact that each ad would contain also a display of the sponsoring producer's "top" pictures.

HARRISON'S REPORTS says "nullified" because past experience shows that any institutional advertising campaign ever undertaken by the producers either failed or was weakened by their insistence to work in a plug for their individual pictures, good and bad alike. Even the recent October nation-wide newspaper campaign in connection with the "Movietime" drive was woefully weak from the institutional point of view, not only because it lacked a powerful institutional message, but also because the stress was on the "wonderful parade of hits" in store for the public, with some of the pictures listed turning out to be among the outstanding "clucks" produced last year. Just imagine how much good will we gained from people who, enticed by these ads, went to see some of these "clucks."

If the advertising campaign the producers now have under advisement is carried through, this paper fears that, based on past performance, some of the producing companies will attempt to use the industry's prestige to put over a plug for their undeserving pictures. And the damage that will do to our already weakened public relations is inestimable.

The work the Hollywood personalities have done and are doing to bring a little cheer to American service men stationed throughout the world makes for a story that is

sure to touch the hearts of the public, but the producers are letting this opportunity to gain good will for the industry go by just because they are unwilling to forego their own selfish interests. They will in fact make no sacrifices, for eventually they will get back with interest what they will spend now in meaningful institutional advertising.

## THE QUESTION OF A NEW POLICY FOR SELLING FILM

In a recent bulletin sent to the members of his association, Wilbur Snaper, president of Allied Theatre of New Jersey, stated that the distributors must devise a new method of selling pictures so that much of the bickering and strife between salesmen and exhibitors, a constant battle that takes up many hours of their valuable time, might be put to better use in constructive work to build up the business.

Claiming that "there has not been a progressive step in sales formulas except for trick deals in many years," Mr. Snaper admitted that he himself had no plan in mind but felt that something should be devised quickly.

Several years ago HARRISON'S REPORTS submitted the idea for such a plan, as originally suggested by Colonel Cole, the Allied leader from Texas, but no distributor showed any interest in it. In the article written then, as well as in subsequent articles, it was said that the exhibitor, under the present selling policies, is not given an incentive to exploit a picture, since every time he does so and succeeds in doing above-average business his minimum goes up. It was pointed out that lowering the percentage when receipts reached a certain point would prove an incentive for the exhibitor to battle for more business.

HARRISON'S REPORTS still thinks that the idea is deserving of study, for, under the present sliding scales, the exhibitor, by grossing more on a picture, is penalized for his efforts.

## WHAT A NICE STEP TO TAKE!

"An efficiency system," says daily *Variety* in a Washington dispatch dated January 8, "has been instituted here by the Motion Picture Association of America office which requires executives and staff members to turn in detailed reports of their activities.

"Staffers . . . must outline in detail how they spent their time, whom they saw and what they did . . ."

The work of the MPAA representatives in Washington consists almost entirely of lobbying. Just imagine, then, if some enterprising newspaper reporter got hold of one or more copies of such reports!

In the opinion of HARRISON'S REPORTS, this order, no doubt promulgated by Eric Johnston, president of the association, will tend to do more harm than good, for legislator friends of the industry will be deathly afraid to let any representative of the association approach them, particularly if they are honest—and most of them are—out of fear lest their motives be misunderstood in the event one of the staff reports got into the wrong hands; and what a luscious piece of news such reports will make if the persons the MPA representatives had approached have a shady reputation!

Cut that nonsense out, Mr. Johnston!



### **"Just This Once" with Janet Leigh, Peter Lawford and Lewis Stone**

(MGM, no rel. date set; time, 90 min.)

Movie-goers who are looking for amusing recreation will find it in abundance in this breezy romantic comedy. Revolving around a rich young spendthrift who is taken in hand by a pretty female attorney with absolute legal authority to curb his spending habits, the story is fast and funny, and punctuated by rapid-fire laughs throughout. Both Janet Leigh and Peter Lawford turn in sprightly performances in the leading roles, and Don Weis' expert direction extracts the maximum of fun from the amusing though somewhat improbable plot. The tricks employed by Lawford in an effort to make Janet resign as the keeper of his purse should elicit plenty of laughs. All in all, it is a mirth-provoking picture, one that is decidedly easy to enjoy:—

Although he has an income of one million dollars a year, Lawford spends quite a bit more. Lewis Stone, a Supreme Court judge who was executor of his estate, decides to curb Lawford's spendthrift tendencies by appointing Janet, a pretty but struggling lawyer, to handle his affairs. Janet wades into the job with enormous spirit, much to Lawford's amusement, but he changes his tune when she stops his charge accounts, attaches his bank balances, and puts him on a fifty-dollar weekly allowance. He seeks to discharge her, but cannot because of the authority vested in Stone. When she lets his home and furnishings go to the creditors, Lawford, quoting a court order that says he must be provided with food and adequate lodging, moves into Janet's apartment, upsetting not only Janet but also Richard Anderson, a construction engineer who planned to marry her when his raise came through. Lawford, who owned the company that employed Anderson, secretly arranges for him to get a fabulous raise, hoping that he will marry Janet and get her off his neck. But Janet sees through his scheme and makes Anderson decline the raise. In the events that follow, Janet and Lawford fall in love, but she refuses to marry him because she could not respect a man who did not work. Lawford supposedly finds a job as a chemist, and bores her stiff every night by constantly talking about his "work." He gets away with it until she learns that he played golf all day and that his knowledge of chemistry came from a text book. She throws him out of the apartment, but rushes to him when the Navy calls him back to service. He reassures her by telling her, with a glint in his eye, that he will be stationed in Washington to take charge of naval expenditures.

It was produced by Henry Berman, and directed by Don Weis, from a screenplay by Sidney Sheldon, based on a story by Max Trell. Fine for the family.

### **"The Wild North" with Stewart Granger, Wendell Corey and Cyd Charisse**

(MGM, no rel. date set; time, 97 min.)

A good piece of exciting entertainment is offered in this rugged adventure melodrama, which has been photographed in Ansco color, a new color process that adds much to the scenic beauty and frozen wastes of the Canadian north. The story is an engrossing cat-and-mouse thriller revolving around the hunt by a Canadian Mountie for a trapper who had killed a man in self defense, and around the hardships both endure after the Mountie "gets his man" and tries to bring him in, despite adverse weather. Their battle against the elements, and the clashes between themselves are highly exciting, with a most thrilling situation being the one in which they and their dog team are attacked by a vicious pack of hungry wolves. The vigorous portrayals of Stewart Granger, as the trapper, and Wendell Corey, as the Mountie, both men of daring and courage, add much to the entertainment values. Cyd Charisse is charming as a half-breed girl who falls in love with Granger, although her part is comparatively brief:—

Arriving in a small Canadian town for his annual contact with civilization, Granger becomes friendly with Cyd, a saloon entertainer, whom he saves from being annoyed by Howard Petrie, a drunken bully. Cyd decides to accompany Granger back up the river. As they prepare to leave, Petrie,

apologizing for his behaviour, asks for a lift in their canoe. Once aboard, Petrie threatens their lives by heading the canoe towards the rapids. Granger is forced to shoot him to stop his mad scheme. Feeling that his story of self-defense would not be believed by the authorities, Granger leaves Cyd with some friendly Indians and heads for one of his cabins in the frozen north. Corey is put on Granger's trail soon after Petrie's body is found, and he succeeds in tracking him to the cabin, despite a raging blizzard. Hand-cuffing Granger, Corey sets out on the return trip, ignoring Granger's warnings that it is madness in such weather. Corey soon becomes lost in the blinding blizzard, and Granger, despite the fact that their food supply was dwindling, refuses to guide him to their destination. Matters come to a head when they are attacked by a pack of hungry wolves. Corey, badly mauled, becomes a victim of shock, seeing and hearing nothing. Foregoing his chance to escape, Granger manages to get the injured Corey to a remote outpost where, aided by Cyd, he nurses him back to health. To snap Corey out of his trance, Granger puts him into a canoe and heads for the rapids, hoping that the sudden shocks of impending doom will bring some reaction. Corey reacts in the same way Granger did when he was forced to shoot Petrie. Later, when Granger stands trial for Petrie's death, Corey's testimony of his own experience wins him an acquittal.

It was produced by Stephen Ames, and directed by Andrew Marton, from a screenplay by Frank Fenton.

Good for the family.

### **"Here Come the Nelsons" with Ozzie, Harriet, David and Ricky Nelson**

(Univ-Int'l, February; time, 75 min.)

A fairly entertaining comedy with some thrilling melodramatic situations. The comedy is of the domestic brand, and is patterned pretty much after the popular "Adventures of Ozzie and Harriet" radio program. There are some thrills caused by the chase of crooks, who had stolen the admission receipts from the fair grounds and had taken along a small boy to use him as a shield. The method by which the crook's speeding car is stopped is far-fetched, but since it is a comedy it ought to get by. The popularity of the Nelsons on their radio show should help the picture's draw. The direction and acting are good:—

The tranquility of the Nelson's home is upset when Barbara Lawrence, who was in love with Ozzie when she was a child, arrives in town to attend a Centennial celebration and is invited by Ozzie to stay at his home. Shortly thereafter, Harriet, Ozzie's wife, invites Rock Hudson to stay at the house, mistaking him as an old friend of Ozzie's when he was merely the friend of a friend. Complications arise when Hudson wins the admiration of Ricky and David, the Nelson's children, with tall tales of his prowess, and sets Harriet a twitter with flattery, while Barbara openly shows her adoration for Ozzie. Further complications arise when Paul Harvey, a girdle and corset manufacturer arrives in town, and Ozzie's boss, head of an advertising agency, orders Ozzie to come up with a new ad campaign for Harvey's products. Ozzie stays at the office late into the night, arousing Harriet's suspicions because Barbara happened to stay out late that same night. To combat the dashing Hudson and redeem himself in eyes of Harriet and the children, Ozzie enters a bucking bronco contest in the Centennial's rodeo to prove his manliness. He does not do so well in the contest, but in the complicated events that follow, during which two crooks rob the fair grounds of the admission receipts and take Ricky along with them as a shield, Ozzie proves himself by heading a posse that captures the thugs and rescues Ricky. The fact that Ozzie had strung a number of girdles and corsets across the road to stop the crook's speeding car, furnishes Harvey with the advertising idea he wanted and wins Ozzie a handsome bonus. Meanwhile his domestic tranquility is restored when Barbara and Hudson fall in love.

Aaron Rosenberg produced it, and Frederick de Cordova directed it, from a story and screenplay by Ozzie Nelson, Don Nelson and William Davenport.

Good for family audiences.



### "Fort Osage" with Rod Cameron and Jane Nigh

(Monogram, Feb. 10; time, 72 min.)

Photographed in Cinecolor, "Fort Osage" is a good "glorified" western, dealing with Osage Indians and perfidious whites, and with the hero, played by Rod Cameron, preventing the Indians from going on the warpath. The action is fast, holding the spectator's interest all the way through. Plentiful human interest and excitement is aroused by the hero's fighting evildoers, and by his protecting the weak. The romance between Cameron and Jane Nigh is pleasant. The direction and acting are good, as is the Cinecolor photography, despite the fact that it is a two-color process. The outdoor scenery is beautiful:—

Cameron, a frontier scout who was on friendly terms with the Osage Indians, arrives at Fort Osage to meet Morris Ankrum, who had hired him to lead a wagon train with emigrants to California. He finds the emigrants discontented because Ankrum had doubled the fare to California, and because there had been a long delay in starting the train. A fresh dealy is caused when Cameron learns that the Indians were on the warpath, a condition he could not understand since they had a treaty with the whites. He decides to visit the Indians for an explanation. Douglas Kennedy, who had caused the strife and who was in league with Ankrum, orders three of his henchmen to follow Cameron and kill him, but Cameron eludes them after killing one of them in self defense. Arriving at the Indian bivouac, he learns that Ankrum had failed to deliver supplies as promised by the treaty, and that Kennedy's gang had killed five Osages. Cameron pledges to deliver the supplies himself. He returns to Fort Osage and compels Ankrum to admit his perfidy. Kennedy kills Ankrum and slugs Jane Nigh, his daughter, after which he and his henchmen raid the Indian village, killing women and children. Finding Ankrum dead and Jane slugged, Cameron organizes a posse and goes after the outlaws. But before he can catch them he comes upon the Indians on the warpath. He convinces the Osage chief that Kennedy and his men were responsible for the trouble. The Indians join forces with Cameron's posse. They soon overtake the outlaws and kill them all in a gun battle. With the outlaws exterminated and the treaty reestablished, Cameron leads the wagon train west, with Jane by his side.

Walter Mirisch produced it, and Lesley Selander directed it, from a story and screenplay by Dan Ullman.

Good for the family trade.

### "For Men Only" with Paul Henreid, Robert Sherman and Russell Johnson

(Lippert, January 11; time, 93 min.)

A very good drama of hazing in a college, produced and directed by Paul Henreid. Mr. Henreid's direction is so intelligent, and the acting of everyone in the cast, particularly Mr. Henreid and Robert Sherman, is so good that the spectator is made to feel as if a bit of real life is passing before his eyes. There are many tense moments throughout. The situation where Sherman is ordered by the college bully to shoot dead a little dog is very realistic, as is Sherman's reluctance to kill the dog. The picture should arouse sentiment against fraternity hazing, for its cruelties impress the spectator and induce him to take a stand against such barbarities. The title is naturally catchy. At the same time the exhibitor will have to use ingenuity in publicizing it lest the women patrons get the impression that the picture is intended for men only. The chances for exploitation are multitudinous. An appeal could be made to parents by asking them if they approve of such barbarities when their sons risk being injured seriously. An appeal could be made even to 'teen-agers, inviting them to see the possibilities of serious injury to them from a sadistic custom:—

Sherman, a student at Wake College, defies Russell Johnson, football hero and campus leader, because of the brutality at the Omega Nu fraternity's initiation hazings, dictated by Johnson. Sherman is determined to make good at the fraternity, but at the secret "Hell Night" hazing he refuses to kill a small dog, as ordered. When James Dobson, another pledge, fires the gun, Sherman, sickened, reports the incident to Henreid, his friendly pathology professor. The local newspapers break the scandal and the district attorney starts an investigation, but the Omega Nu members

deny Sherman's story. Henreid determines to back up Sherman, despite the objections of Margaret Field, his wife, who feared that it might hurt Henreid's chances of becoming dean of the medical school. Calling at the Omega Nu house for his clothes, Sherman is thrown out by the members. They also pursue his car, causing him to suffer critical injuries in a crash with a truck. Henreid calls an emergency faculty meeting but he gets no help. Kathleen Hughes, a rich and attractive co-ed, offers her home to Henreid for a student body meeting and uses the occasion to maneuver Henreid into a compromising situation, just as his wife walks in. Margaret threatens to leave him unless he drops Sherman's case. Just then word comes that Sherman had died of his injuries. Later Kathleen, enraged because Henreid refused her attentions, frames him with a claim that he had made advances to her in his office. As a result, Henreid is thrown off the faculty. Margaret, however, stands by him. Dobson, repentant, makes a date with Henreid to tell him the truth about the initiation, but Johnson overhears him and gives him a severe beating. Henreid learns of the beating and maneuvers Johnson into admitting the accuracy of Sherman's initiation story. The college president overhears the admission and orders Johnson to report for disciplinary action. He then apologizes to Henreid and asks him to remain at the college as dean of the medical school.

Mr. Henreid produced and directed the picture from a screenplay by Lou Morheim, who collaborated on the story with Herbert Margolies. Suitable for the family.

### "Harem Girl" with Joan Davis

(Columbia, February, time, 71 min.)

Undiscriminating movie-goers, particularly children, should get pretty fair satisfaction out of this program slapstick comedy, even though the more discerning picture-goers will find it nonsensical and boresome. Like most slapstick comedies, there are times when the comedy is forced; nevertheless, there are moments when audiences will roar with laughter at the antics of Joan Davis who gets herself into all sorts of predicaments when she poses as first as Princess and then a harem dancer in the palace of an unscrupulous Arab sheik. The fast action and the thrills, which are of the hide-and-seek variety, keep the spectator's mind alive. Although the picture has been photographed in black-and-white, the costumes impress one as being colorful:—

Hired as a companion-secretary to Peggy Castle, a young Princess of a middle-East desert kingdom, Joan Davis, a wise-cracking American girl, discovers upon her arrival that the Princess' life was in danger because Donald Randolph, an unscrupulous sheik, wanted her out of the way so that he might exploit the country's vast but untapped oil resources. Randolph orders Peggy to marry Arthur Blake, a fat and pudgy sheik, threatening her with death if she refuses. Peggy disobeys the order and, leaving Joan costumed like herself, steals away to contact Paul Marion, handsome leader of her loyal followers, whom she loved. Thinking that Joan is the Princess, Randolph's men carry her off to the desert palace. There Joan is compelled to make use of her keen knowledge of judo to prevent the lecherous Blake from becoming too amorous. After a hectic brawl with the palace guards, Joan escapes, taking with her the key to the palace dungeon in which Randolph had stored his guns and ammunition. Meanwhile both the Princess and Marion are captured and held prisoners. Joan joins Marion's men and helps them to capture Blake, who, feeling that Randolph would doublecross him, leads his captors to the dungeon holding the guns. Joan then sneaks into the palace and, posing as a dancer, organizes the harem girls and induces them to stage a "sit-down" strike so that the torture of Marion and the Princess might be delayed until the Princess' followers came to the rescue. Her strategy results in Randolph's defeat, and the Princess is returned to power. When members of the French Foreign Legion arrive to take Randolph into custody, Joan, impressed by them, wants to join up. The commander tells her that the Legion is "for men only," but Joan quickly replies, "So am I."

Wallace MacDonald produced it, and Edward Bernds directed it from his own story and from a screenplay written in collaboration with Elwood Ullman.

Suitable for the family trade.



## THE PUBLIC DECIDES

"It is remarkable," says Billy Wilkerson in his January 7 "Tradeviews" column in his *Hollywood Reporter*, "the manner in which many exhibitors, in their frantic effort to promote top temporary ticket sales, squander good product in double billing two big box office attractions."

Mr. Wilkerson then goes on to opine that the exhibitors hurt themselves eventually by following such a policy.

It is evident that Billy Wilkerson is unaware of the fact that no exhibitor relishes playing double bills, whether they consist of two top productions or of one top picture supported by a lesser picture; but in one-half of the territories throughout the United States the picture-goers demand double bills, and the exhibitors have no choice but to meet that demand.

From time to time, double-billing exhibitors have tried to educate their patrons to accept single bills, but in almost every instance the attempt failed and they were compelled to go back to double billing.

Some one should tell Mr. Wilkerson that the double-feature program is a necessity to those exhibitors who resort to it, because in most cases the top pictures are either milked dry in the single-billing key-runs or are presented together with a stage attraction. In many instances, the top pictures are not made available to certain exhibitors until after the public has forgotten about them. Consequently, the double-billing exhibitors, in order to retain their patrons, have to offer them a second feature to make their waiting for the top pictures worthwhile.

I doubt whether there could be found in this country a single exhibitor who would resort to dual bills if he could make a profit with a single-feature policy. The fact remains, however, that the exhibitors are guided, not by their personal likes and dislikes, but by the preferences of their patrons. And no degree of urging will induce them to revert to a single-bill policy, for they know from experience that it will prove to be as much of a failure as their previous efforts.

## A STRONG BLAST AGAINST THE SALE OF OLD FILMS TO TV

Following through on his campaign against producers who sell their old pictures to television while soliciting playdates from exhibitors for their new pictures, Jack Kirsch, president of Allied Theatres of Illinois and a former president of National Allied, released to the press the following letter he sent to producer Edward Small under date of January 12:

"This morning, in glancing through the feature reviews of one of the trade papers, I ran across the picture 'Indian Uprising' which is listed as an Edward Small Production, released through Columbia, and I could not help thinking of an advertisement appearing in the *Chicago Herald American* . . . announcing the showing of 26 Edward Small Productions over TV Station WNBQ . . .

"Now, Mr. Small, what do you think my first reaction was? You guessed it! I was seething with anger at the thought that here was a producer who has spent a good many years in the production of motion pictures for theatre consumption, turning around and selling 26 of his pictures to TV for showing in direct competition with hundreds of theatres in this area who were his customers, and then having the audacity to make another picture expecting those same customers, whom he is trying to put out of business to take a slap on the other cheek by leasing 'Indian Uprising'."

"Have you any idea, Mr. Small, as to the extent of the harm you have inflicted on the theatres in the Chicago area by making these 26 pictures available for telecasting, many of which, I am sorry to admit, were outstanding pictures of their time? Plenty! And did you ever stop to think that perhaps those theatres who might use 'Indian Uprising', when it is released, will have to compete with the showing over TV of a picture made by the same producer? Does that make sense? Certainly not, because you know as well as I do that people are not going to pay to see motion picture entertainment that they can get free in their homes.

"How long, Mr. Small, do you think the exhibitors of this country are going to take this kind of treatment lying down? Not for long, Mr. Small, because the exhibitors are losing patience with those producers who are playing both ends against the middle. No, this is not a threat of organized boycott, if that is what you are thinking. No such activity will be necessary on my part or on the part of any organization. The indignation welling up in every individual exhibitor will make itself felt. A snowball will roll down hill of its own motion and gain speed — and size — as it rolls.

"I sincerely believe that you are doing the exhibitors of the country a grave injustice by attempting to carry water on both shoulders — to sell to both the theatres and TV. If you think that TV offers you a better source of revenue, you should concentrate on that field. We will miss you but not so much as we would have a short while ago when we regarded you as a loyal friend. If you are going to continue to sell to television, you should, in all fairness, leave the production of pictures for theatre consumption to those who still believe that their future rests with the motion picture industry."

## "Woman in the Dark" with Penny Edwards, Ross Elliott and Rick Vallin

(Republic, Jan. 15; time, 60 min.)

An indifferent program melodrama, suitable for the lower half of a double bill when no other picture is available. The story is synthetic and uninteresting, but what hurts the picture most is the poor direction and the "hammy" acting of Peter Brocco as an underworld leader. The others in the cast are just so-so, but they are not to blame since there wasn't much that they could do with the inept script. There are a few fights, which may thrill undiscriminatory moviegoers who like this type of melodrama. The photography is clear:—

Peter Brocco, outwardly a respected city alderman but actually an underworld leader, plans to steal a fabulous jewel collection being displayed at a local jewelry shop. To insure the success of his scheme, he orders John Doucette and Richard Irving, two henchmen, to induce Richard Benedict, a reckless young man, to join the robbery plot. Benedict was a brother of Rick Vallin, a lawyer employed by the insurance company that had insured the jewels, and Brocco felt that once Vallin learned that his brother was one of thieves the return of the jewels could be arranged for a handsome consideration. Benedict, unemployed, agrees to join the robbery. On the eve of the robbery, Penny Edwards, a close friend of Benedict's family, sees Benedict outside the jewelry shop in the company of the two known crooks. She informs Ross Elliott, a Catholic priest, who was Benedict's other brother. The robbery takes place, and Elliott, visiting his home, establishes beyond a doubt that Benedict had been a participant while leading his parents (Martin Garralaga and Argentina Brunetti) to believe that he was asleep in his room. Under pressure from both Elliott and Vallin, Benedict confesses and agrees to help Vallin recover the jewels to save their parents from humiliation. Shortly thereafter Brocco approaches Vallin, who seemingly agrees to pay the sum demanded for the return of the jewels, but with the aid of Benedict he retrieves the jewels without paying anything. Brocco avenges himself by murdering Benedict. Enraged, Vallin corners the crooks in a saloon. They gain the upper hand on him, but his life is saved by the timely arrival of the police, summoned by Elliott. The crooks are arrested, and it ends with Vallin breaking off his engagement to Barbara Billingsley, a haughty socialite, so that he might marry Penny.

Stephen Auer produced it, and George Blair directed it, from a screenplay by Albert DeMond, who based it on the Nicholas Cosentino's play, produced on the stage by Stanislaw O'Neill.

Adult fare.



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## THE NEED FOR A FAIR COMPETITIVE BIDDING SYSTEM

Charging that the major distributors are handling competitive bidding in an "unfair, evasive and discriminatory manner to such extent that pictures are being awarded to low bidders," the trustees of Western Theatre Owners, Inc., formerly the Pacific Coast Conference of Independent Theatre Owners, met in Portland, Oregon, last week and adopted a resolution calling for competitive bidding to be conducted by means of sealed bids to be opened on a given date and time in the presence of the interested parties, with the picture to be awarded to the highest bidder at that time.

The WTO warned that failure to conduct bidding along these lines will result only in future lawsuits.

Back in 1946, when the three-judge statutory court handed down its decision in the Government's New York anti-trust suit and offered competitive bidding as a substitute for theatre divorcement, HARRISON'S REPORTS, in a series of articles titled "An Analysis of the Court's Opinion" from a layman's point of view, suggested that a plan, generally along the following lines, should provide a system of competitive bidding that will be compatible with fair play for both distributors and exhibitors:

The first requirement, it was said, should be the establishment, in each exchange area, of a sort of central "clearing house" for the purpose of administering the details involved in such a system. To insure impartial handling of the business to come before it, and to instill confidence in those dealing with it, it was suggested that the "clearing house" be presided over by persons who shall have no connection whatever with any branch of the industry. Administrative ability, not experience in the distribution and exhibition of motion pictures, should be the qualification of those appointed to head each "clearing house," for it can be assumed that they will have to follow and administer a specific set of rules and regulations designed to insure an equitable system of competitive bidding.

It was further suggested that the basic functions of the "clearing house" should include:

1. To receive from each distributor complete information about each picture, such as a synopsis with cast and credits; running time; date and place of trade-show; the minimum flat or percentage rental acceptable for each run within each competitive area; the preferred playing time required, if any; a definite hour and date for the public opening of all bids; and whatever other specifications or conditions a distributor may deem it necessary to include in connection with the offering of the license for a particular picture. For instance, where a distributor desires an alternate bid covering day and date showings with other exhibitors, the bidder should be furnished with complete information regarding the terms and conditions of such alternate bids. All the foregoing information should be furnished to the "clearing house" suffi-

ciently in advance to enable it to notify every qualified exhibitor within each competitive area of a particular picture's availability for bids at least ten days prior to the tradeshow in order that each exhibitor may have sufficient time to decide whether or not he desires to submit a bid.

2. To compile and keep up to date a complete list of every exhibitor within each competitive area and, when a picture is offered for license on competitive bids, to either submit or make available to each exhibitor identical information about the picture and about the conditions of bidding.

3. To use its facilities for the scheduling of tradeshowes at such hours and dates as will prevent a conflict of tradeshowes.

4. To open publicly, at the hour and date set, all sealed bids submitted for a particular license, and to return unopened any bids that might arrive after the time set for the opening, except that, in the case of bids submitted through the mails, such bids shall be honored if the postmark on the envelope indicates that it was mailed in sufficient time to reach the "clearing house" prior to the opening of the bids.

As pointed out when the aforementioned plan was suggested in 1946, it is but a skeleton, embodying the basic principles for an orderly and equitable bidding system, and under close study its scope can be either modified or enlarged. Its purpose, however, is to bring about a logical and fair procedure by which competitive bidding should be conducted, so that an exhibitor, knowing that he is bidding under the same conditions as his competitor, can prepare his bid intelligently and be reasonably assured that he will get the picture if he is the highest bidder.

The Western Theatre Owners' charge that the distributors are handling bidding in an "unfair, evasive and discriminatory" manner is not an empty one. Only recently it was brought to the attention of this paper that in one competitive situation in a Southeastern city a major distributor exchange awarded pictures to an exhibitor for two days at less rental than had been offered by his competitor for a run of three days. In other words, the exhibitor who did not get the pictures may have offered fifty or sixty per cent on a picture for three days, yet that picture was awarded to his competitor at forty per cent for two days.

Such biased preference could not exist under a proper system of competitive bidding, one that would be administered impartially by persons having no connection whatever with the industry. This paper still believes that the plan outlined above merits the careful consideration of both distribution and exhibition. But whether it is this plan or any other plan that is eventually adopted, something should be done quickly, for the dissension caused by the evils that exist in the present method of handling competitive bids is keeping the relationship between buyer and seller in a constant turmoil at a time when there is a dire need for intra-industry cooperation.



**"The First Time" with Robert Cummings and Barbara Hale**

(Columbia, no rel. date set; time, 89 min.)

An amusing domestic comedy, revolving around the trials and bickering that enter the lives of a young married couple with the arrival of their first baby. The story is a flimsy affair, patly tailored to formula, but most of the situations are very comical and audiences should respond with appreciative laughter. As the agitated new father who is plagued by such problems as earning more money to meet all sorts of bills, getting less attention from his wife, baby sitters and the like, Robert Cummings comes through with another good comedy portrayal. Some of the predicaments he gets himself into are extremely mirth-provoking. All in all, it is a light and improbable farce, but one cannot help laughing at the whacky situations.

Briefly, the story has Cummings quitting his job as a draughtsman to earn more money selling washing machines after Barbara Hale, his wife, presents him with their first baby. Troubled over his inability to sell the machines because of their inferior quality, despite the pep talks from his boss, Cummings becomes even more disturbed by Barbara's inability to care for the baby and still keep house, cook for him and keep herself looking right. This leads to a number of quarrels and reconciliations between them, with each practicing recriminations against the other. Matters come to a climax when he quits his job after a row caused by his demonstrating publicly the faults of the machine. This results in another quarrel with Barbara, and this time Cummings decides to leave home. As he drives away, he remembers that Barbara was eating a banana and recalls that the fruit was her pre-baby "crave." Realizing that this meant another baby, he rushes back home for a reconciliation.

It is a Norma Production, directed by Frank Tashlin, who collaborated on the screenplay with Hugo Butler, Jean Rouverol and Dane Lussier.

Suitable for the family.

**"Bend of the River" with James Stewart, Arthur Kennedy and Julia Adams**

(Univ-Int'l, February; time, 91 min.)

The combination of beautiful Technicolor photography, expert story treatment, taut direction and fine characterizations, makes "Bend of the River" a top-notch outdoor pioneer melodrama, the kind that is destined to win wide audience acceptance. Revolving around the trials and tribulations of a wagon train of Missouri farmers seeking to form a settlement in the Oregon country, the story is tense and exciting from start to finish. James Stewart turns in a top performance as the soft-spoken but fearless wagon-train guide, a reformed Missouri raider who practically single-handedly overcomes the forces of evil that threaten the settlers' existence. An interesting characterization is provided by Arthur Kennedy, another reformed raider, who cooperates with Stewart but who becomes a vicious enemy when the opportunity to gain a fortune presents itself. The struggle between them in the closing reels result in many thrilling scenes of brawls, gunplay and chases. Not the least of the picture's assets is the eye-catching outdoor scenery:—

While guiding the wagon train in the shadow of Mount Hood, in Oregon, Stewart comes upon Kennedy and saves him from a hanging party. Kennedy joins the wagon train and, that night, helps Stewart to repel an Indian raid and at the same time saves his life. Julia Adams, daughter of Jay C. Flippen,

leader of the settlers, is intrigued by the newcomer but is unaware that Stewart was secretly in love with her himself. Arriving in Portland, the settlers contract with Howard Petrie for supplies to carry them through the winter, and then travel upstream as far as possible on Petrie's river steamer. Julia, to ill to travel, remains behind, as does Kennedy, who joins Petrie in a gambling venture. After settling down in the back country and passing the summer, the settlers become concerned over Petrie's failure to deliver the supplies. Stewart and Flippen return to Portland to investigate the delay, and find that it had been turned into a boom town because of a gold rush. Petrie refuses to give them the supplies because he could now get many times what they had paid for them. Stewart pulls his gun and, aided by Kennedy and Julia, succeeds in holding of Petrie and his men until the supplies are loaded on the steamer. When he learns that Petrie's men were racing to cut them off at the landing point, Stewart unloads the supplies before reaching the landing point and sets off across the rugged mountain terrain. The party is stopped by a pair of miners who offer them a fabulous fortune for the supplies, but Stewart and Flippen reject the bid. Kennedy, tempted by the offer, turns on Stewart and, leaving him stranded, takes command of the wagons and heads for a mining camp. Stewart doggedly trails the wagons and, after managing to obtain a rifle, overtakes Kennedy and has a showdown fight in which Kennedy loses his life. Stewart delivers the supplies to the settlers, and in the process wins Julia's love.

It was produced by Aaron Rosenberg, and directed by Anthony Mann, from a screenplay by Borden Chase, based on Bill Gullick's novel, "Bend of the Snake." Fine for the entire family.

**"This Woman is Dangerous" with David Brian, Joan Crawford and Dennis Morgan**

(Warner Bros., Feb. 9; time, 100 min.)

This gangster-type melodrama will have to depend on the marquee value of the players, for as entertainment it is quite ordinary. The story is synthetic and never strikes a realistic note. Even the characterizations are unreal; they seem to be the kind that exist only in the imagination of a fiction writer. As a gang member who finds herself torn between love for a young surgeon who had saved her failing eyesight, and loyalty to the gang leader, her lover, whose jealousy erupted in homicidal tendencies, Joan Crawford puts a great deal of dramatic intensity into her part, but her dilemma packs only a very weak emotional punch because of the unbelievability of her role. There are moments when the proceedings are tensely exciting but in the main the story is long drawn out and lacking in strong melodramatic action:—

On the day she plans to help David Brian, her lover, and his gang in the robbery of a New Orleans gambling casino, Joan learns that she is losing her eyesight. Nevertheless, she helps Brian to commit the robbery, and then tells him that she is going to Indianapolis to see Dennis Morgan, a famous specialist, about her eyes. Unable to understand that she is going blind, Brian voices his suspicion that she is running off with another man. In Indianapolis, Morgan performs a successful operation on Joan's eyes and confines her to the hospital. Meanwhile FBI agents, investigating the robbery, trace Joan to the hospital but withhold questioning her in the hope that her accomplices will show up. Not having heard from Joan, Brian, accompanied by Philip Carey, his



brother, and Mari Aldon, Carey's wife comes out of hiding and heads for Indianapolis in a trailer. Enroute he shoots dead a motorcycle cop who had stopped the trailer for a violation. When the cop's body and the abandoned trailer are found by the police, Joan's fingerprints found in the trailer link her with Brian. Morgan begins to take more than a professional interest in Joan, and she falls in love with him. But a private detective, hired by Brian, trails Joan and reports her movements to him. In the complicated events that follow, the FBI picks up Brian's trail through the private detective, who in turn is slain by Brian when he comes to town. Determined to have Joan for himself and to get rid of Morgan as a rival, Brian heads for the hospital. He makes his way into the operating room and prepares to shoot Morgan, despite Joan's plea that she is ready to flee with him (Brian). Joan deflects the gun as Brian starts shooting, and the police, having just burst in, bring him down in an exchange of shots, but before he dies he fires his last bullet into Joan. Her life is saved at the hospital, and Morgan promises to wait for her until she has paid her debt to society.

It was produced by Robert Sisk, and directed by Felix Feist, from a screenplay by Geoffrey Homes and George Worthington Yates, based on a story by Bernard Girard. Adult fare.

**"Invitation" with Dorothy McGuire,  
Van Johnson and Ruth Roman**

(MGM, February; time, 85 min.)

This is an engrossing and frequently touching drama of a young woman who, facing death because of a serious heart condition, discovers that her blissful marriage had been arranged for a consideration so that her few remaining months of life might be filled with happiness. Ordinarily, the tragic plight of a woman who is deathly ill makes for subject matter that is limited in appeal, but in this case it has been fashioned into a satisfying emotional treat by reason of the expert direction and fine acting. Dorothy McGuire, as the stricken girl, does an outstanding job, and Van Johnson, as her husband, contributes a telling performance. The scenes in which Miss McGuire is shocked beyond endurance when she discovers how her marriage had been arranged, as well as the scenes in which Johnson convinces her that he had fallen genuinely in love with her after their marriage, are powerfully dramatic. The story is neither heavy nor depressing, and it ends on a cheerful note:—

Told partly in flashback, the story has Louis Calhern, Dorothy's wealthy father, approaching Johnson, a struggling young architect, with a proposition that he marry Dorothy. Johnson resents the proposition, but he feels compassion for Dorothy and proposes to her. The proposal is a complete surprise to her, since she knew that Johnson was practically engaged to Ruth Roman, a mutual friend, but she believes him to be sincere and marries him. Ruth openly shows her resentment and tells Dorothy that she will have Johnson back within a year. They spend a delightful honeymoon in Europe, and their marriage in the ensuing months is completely blissful until Ruth intimates to Dorothy that Johnson had married her because of a financial agreement with her father. This remark, coupled with other happenings, brings Dorothy to the realization that, prior to her marriage, her father had learned that she had but one year to live. She establishes that Johnson did make an arrangement with her father, and the knowledge causes her

to suffer a complete breakdown. Although she forgives her father in the understanding that he meant well, she refuses to have anything to do with Johnson. He prepares to step out of her life, but before doing so he convinces her that he had really fallen in love with her on their honeymoon, and that he had already arranged for her to undergo a delicate operation in the hope that she would continue to live. The operation proves to be successful, and the ending finds the young couple facing a long and happy life together.

It was produced by Lawrence Weingarten, and directed by Gottfried Reinhardt, from a screenplay by Paul Osborn, based on a story by Jerome Weidman. Suitable for the family.

**"At Sword's Point" with Maureen O'Hara and  
Cornel Wilde**

(RKO, February; time, 81 min.)

Photographed in Technicolor, this is a good swash-buckling costume melodrama, set in the days of medieval France. The story itself is just another variation of the feats of daring men who set out to save their Queen and country from the nefarious machinations of a power-mad nobleman, but what gives it added interest is the fact that the derring-do centers around the three grown sons and a daughter of the original four musketeers, with the daughter, played by Maureen O'Hara, as handy with the sword as any of her male companions. Its chief appeal, of course, will be to those movie-goers who enjoy plenty of exciting action without regard to story values, and they will not be disappointed on that score, for there is hardly a moment that either a swordfight or a chase is not taking place. Some of the heroics are quite fanciful, but it is the kind of stuff that has proved popular in the past.

Unable to cope with the rising power of the Duc de Laval (Robert Douglas), who planned to dispose of Prince Louis (Peter Miles) and marry the unwilling Princess Henriette (Nancy Gates) so as to seize the throne, the ailing Queen of France (Gladys Cooper) secretly sends for her faithful quartette of musketeers. Now past the age of fighting, the gallant four send their youngsters instead. Thus young D'Artagnan (Cornel Wilde) meets young Aramis (Dan O'Herlihy) and Parthos (Allan Hale, Jr.), and when they seek out Athos' son they find instead Claire (Maureen O'Hara), his daughter, as capable with a rapier as they. Evading Laval's guards, the foursome visit the Queen and are instructed to take the Prince and the Princess to the Spanish border and to deliver them to the King of Spain for protection. Countess Claudine (June Clayworth), Laval's mistress, overhears the instructions and informs Laval, who in turn captures the four adventurers. To save their lives, the Queen is compelled to agree to Laval's marriage to the Princess. Through a ruse, Claire impersonates the Princess at the wedding while her companions head for the border with her. Claire is jailed but is later tricked into escaping so that she might unwittingly lead Laval's men to the Princess and her companions. Laval's guards intercept them and capture the Prince and Princess, but the musketeers escape, round up the sons of other aged musketeers and, in a showdown battle, free the royal prisoners while D'Artagnan kills Laval in a dramatic duel.

It was produced by Jerrold T. Brandt, and directed by Lewis Allen, from a screenplay by Walter Ferris and Joseph Hoffman, based on a story by Aubrey Wisberg and Jack Pollexfen. Good for the family.



## INTERESTING STATISTICS

The following is from a January 17 bulletin of the Associated Theatre Owners of Indiana:

"If every dollar spent last year by the sponsors of television programs was turned over to the producers of motion pictures it would still fall far short of the return the producers receive from the theatres. Last year the sponsors of television programs spent about 480 million dollars—the only revenue source for TV. We don't know how much of this was for network costs, line charges and station costs, but even if the major part went to program costs it would still fall far short of the 500 million dollar estimate of Motion Picture Almanac for the making of movies in 1951. But even if all the TV advertisers could bid the product of Hollywood away from the theatres it would still only provide them with one day of programming in each week.

"If we were looking for entertainment we'd guess that the movies had the wherewithal to give us the best.

"If we were a producer with theatre customers we wouldn't jeopardize their welfare by playing footsie with TV."

### **"The Great Adventure" with Dennis Price, Jack Hawkins and Siobhan McKenna**

(Lippert, Dec. 7; time, 75 min.)

This melodrama was produced in South Africa and, from the point of view of American audiences, it is rather a poor picture by reason of the fact that one cannot find a character to pull for. The one character that shows some humanity is the murderer himself, before his act had become known, for he sees to it that proper care is given to Peter Hammond, who had been injured seriously, but towards the end Hammond is put into a position where he has to give the murderer's name to the police, for he had discovered evidence of his guilt. There is no interest in the action, for none of the characters fight for something worthy, and all fight for the possession of wealth, to which none is entitled to. The direction is so-so and the acting fair. The photography is not of the kind that any one can brag about:—

Jack Hawkins and Peter Hammond separate from their Commando outfit at the end of the Boer War. Hawkins is eager to reach Siobhan McKenna, his sweetheart. On a mountainside, he discovers a fortune in diamonds in the belt of a dead smuggler. He hides the treasure, intending to retrieve it at a later date. Arriving home, he finds that Siobhan, thinking him dead, had married Dennis Price. Needing funds for the return journey to reclaim the diamonds, Hawkins stoops to a partnership with Price in a shady but unsuccessful attempt to gain possession of a gold mine owned by Bernard Lee, a local law officer and friend. Compelled to seek funds elsewhere, Hawkins raises it through Hammond and Gregoire Aslan, a saloonkeeper, who go along on the journey to collect their share of the diamonds. Price, too, goes along. Filled with mutual dislike and distrust for one another, the four start out on the long trek across the veldt and up the mountain. Price, a card sharp, wins Aslan's money and saloon in a poker game, and Hawkins' interference prevents the two from cutting each other's throats. When Hammond is injured near the site of the hidden treasure, Aslan remains to take care of him while Price hunts game to supply them with food and Hawkins continues to the treasure. In the events that follow, Price disappears, and a note, ostensibly left by him, states that he would not return. Hawkins doubts the note's authenticity and accuses Aslan of foul play. Because Hammond's wounds had become infected, all return to the settlement to reach a doctor. There, Hammond comes across some signs posted by Hawkins in the gold mine, and the writing proves to him that Hawkins had forged Price's note. He confronts Hawkins with the facts in a weakly-timbered tunnel of the gold mine. Faced with a choice of going to the gallows or com-

mitting another murder, Hawkins tries to kill Hammond, but Hammond, in a desperate effort to elude him, sets in motion a mine wagon that crashes into a wall, dislodges the timbers and causes Hawkins to be buried alive under tons of loose earth.

Audrey Baring produced it, and David MacDonald directed it, from an original story and screenplay by Robert Westerby.

An adult picture.

### **"Red Skies of Montana" with Richard Widmark, Constance Smith and Jeffrey Hunter**

(20th Century-Fox, February; time, 99 min.)

A very good outdoor melodrama, photographed in Technicolor. It is an unusual picture; it deals with the manner by which "Smoke Jumpers," so-called paratroop men of the U.S. Forest Service, put out fires caused either by the negligence of human beings or by lightning. The story, which centers around Richard Widmark as a paratroop crew chief who is suspected of having abandoned his men in a fire to save his own life, is interesting throughout. The scenes of the forest fires, and the methods employed by the "Smoke Jumpers" to put them out, are fascinating and thrilling. Another highly thrilling situation is the one in which Widmark climbs a pole to rescue a colleague who had been rendered unconscious by a live electric wire that keeps sputtering all around him. Constance Smith, as Widmark's wife, wins the spectator's sympathy by her loyalty to him. The outdoor color photography is gorgeous—an improvement over that seen in previous pictures:—

Dispatched to put out a mammoth fire in the Montana mountains, a squad of "Smoke Jumpers," commanded by Widmark, bail out over the spot and fire-fighting gear is parachuted after them. All are enveloped by the flames when the wind shifts suddenly, and later, when a helicopter is sent to the rescue, the only survivor proves to be Widmark, who is found burned badly and delirious. When he recovers from his injuries, Widmark is interrogated but is unable to remember anything. Jeffrey Hunter, whose father (Joe Sawyer) had perished in the flames, believes that Widmark was deliberately withholding information and suspects him of having abandoned his men to save himself. Even though he is cleared at the inquiry, Widmark still feels that some of the men do not believe his story and that he had been branded a coward. Widmark distinguishes himself in a subsequent fire by risking his life to save another man from being electrocuted, but Hunter believes that he had taken the risk to make a show. Under Hunter's ceaseless probing, Widmark recalls that Hunter's father had failed to heed his orders to remain in a place of safety, but Hunter does not believe him. When a new fire is spotted in Carson Canyon, Widmark is again put in command of the "Smoke Jumpers" and sent to the scene. Meanwhile Hunter, having visited the scene of his father's death and having found what he thought to be evidence of Widmark's guilt, joins a group of reinforcements sent to aid Widmark, his purpose being to have a showdown. Hunter's efforts to kill Widmark in a vicious fight fails when he falls from a ledge and breaks his leg. Instead of leaving him to die, Widmark sends several men through the burning forest to rescue him. By this time the wind shifts and Widmark finds himself in a situation similar to the one in which the other men had perished. Through personal courage and intelligent command, Widmark saves all the men and himself from a fiery death. Hunter then realizes that Widmark is no coward and offers him his friendship.

Samuel Engel produced it, and Joseph M. Newman directed it, from a screenplay by Harry Kleiner, based on a story by Art Cohn.

Good for the entire family.



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### ARBITRATION

Meeting in Los Angeles this week for their annual mid-Winter meeting, the board of directors of the Theatre Owners of America unanimously adopted a proposal for an arbitration system, the scope of which would include "any matters arising out of or in connection with film contracts, or any matters involving clearance and runs, or any controversy over or concerning competitive bidding."

Adopted also were recommendations that arbitration awards be final and binding on the parties, with neither party having the right to revert to litigation if dissatisfied with the award; that arbiters be selected on the basis of the complainant and defendant naming one each, and with both agreeing on the third; and that a national administration be set up to guide the workings of the system.

In announcing the basic outline of the plan, Gael Sullivan, TOA's executive director, emphasized that TOA does not consider its proposal to be perfect, and that it would welcome suggestions for changes and improvements from other groups. To this end, a TOA committee will be appointed shortly to work out the details of the plan and to sit down with other exhibitors, as well as distributors, for the purpose of ironing out any disagreements that may arise.

The impression one gets from the TOA announcement is that the organization is approaching the establishment of an arbitration system with an open mind in the full realization that any such system, to be effective, must be acceptable to all classes of exhibitors.

Elsewhere on the arbitration front, Abram F. Myers, National Allied's general counsel and chairman of the board, stated this week that Allied's board of directors, which will hold its annual mid-Winter meeting in Washington on February 4, 5 and 6, will take up the subject of arbitration on the first day and will "stick to it until a plan satisfactory to it has been drawn."

A proposed draft for an all-inclusive arbitration system, drafted by Mr. Myers, was submitted to all members of Allied's arbitration committee about two weeks ago so that they would be prepared to offer their recommendations at the forthcoming meeting.

Stating that preliminary correspondence indicated that major emphasis will be put on the subject of film rentals, Mr. Myers added: "Increasing film rental costs appear to be the number one problem of exhibitors everywhere. It will be involved in the discussion on arbitration in the hope of devising a method whereby hard-pressed exhibitors can secure relief through arbitration in meritorious cases. An attempt will be made to devise a formula of general application for the pricing of pictures that will be fair to all parties concerned. And plans for an intense, aggressive campaign against the present pricing policies of distributors will be adopted for use unless and until relief is forthcoming by more orderly means."

With the need for an industry-wide system of arbitration uppermost in the minds of the great majority of exhibitors, as well as distributors, HARRISON'S REPORTS deems it appropriate to once again bring to the industry's attention the views of Mr. George S. Ryan, the eminent Boston attorney, who has made a profound study of the anti-trust laws as it pertains to the motion picture industry, and whose success in any number of anti-trust suits in behalf of

independent exhibitors is indicative of his thorough knowledge of the trade practices prevalent in the industry.

Old-time subscribers will remember that, in 1936, Mr. Ryan wrote a series of articles entitled "Anti-Trust Litigation in the Motion Picture Industry," which appeared exclusively in this paper. In these articles, Mr. Ryan predicted that many of the specific trade practices that are outlawed today would be declared illegal if challenged in the courts. At that time Mr. Ryan strongly recommended that the Government bring an all-inclusive anti-trust action against the producer-distributors for the purpose of eliminating the objectionable practices. That the Government took this step is known to all of you, and the result is now history.

Shortly after the three-judge Expediting Court in New York handed down its opinion in June, 1946, this paper prevailed on Mr. Ryan to analyze and comment upon the decision. He wrote another series of articles entitled "A Legal Analysis of the Statutory Court's Decision," which appeared exclusively in HARRISON'S REPORTS beginning with the issue of August 10, 1946 and ending with that of November 23, 1946.

In those articles Mr. Ryan wrote extensively on the subject of arbitration, which was recommended by the Court as desirable, although it pointed out that it could not bind any parties to subject themselves to an arbitration system without their consent. The scope of arbitration, as recommended by the Court, embraced "bids, clearances, runs and any other subjects appropriate for arbitration."

Mr. Ryan discussed this subject under three general headings, including "History of Arbitration," "Administration of Arbitration Tribunals," and "Scope of Arbitration."

Under "History of Arbitration," he pointed out that the industry has had three kinds of tribunals by which disputes have been arbitrated or otherwise determined without resort to litigation. The first was the so-called "kangaroo courts" established in 1928 in accordance with the arbitration provision in the Standard Exhibition Contract. It was a compulsory arbitration procedure which, in effect, compelled the exhibitor to comply with the distributors' demands or go out of business. The Government challenged the procedure, and it was eventually declared illegal by the Supreme Court.

The second arbitration system was set up under the National Industrial Recovery Act (NRA), with "Grievance Boards" established to handle complaints concerning unfair trade practices, while "Clearance and Zoning Boards" were set up to "formulate, prescribe and publish . . . schedules of clearance" each year for their respective territories. Mr. Ryan pointed out that these boards functioned for a limited period "with very doubtful success," and passed into "peaceful oblivion" in 1935, when the Supreme Court declared that the N.R.A. was unconstitutional.

The third arbitration system was established under the 1940 Consent Decree, but the scope of this system, as pointed out by Mr. Ryan, was so limited and was restricted by such technical language that the arbitrators found it impossible to eliminate the causes of many just grievances.

Under the heading of "Administration of Arbitration Tribunals," Mr. Ryan took up the question of the formation and administration of arbitration tribunals, paying particular attention to the Court's suggestion that an arbitration board be composed of "men versed in the complexities of this industry." In view of the fact that there is a considerable difference of opinion among the exhibitors as

(Continued on next page)



**"Something to Live For" with Joan Fontaine,  
Ray Milland and Teresa Wright**  
(Paramount, March; time, 89 min.)

The marquee value of the stars' names and the fact that its soap-opera type of story should appeal to women are the chief assets of this drama, but its box-office chances do not appear to be too bright. Revolving around a young actress addicted to drink, and around the marital triangle that results when a married man tries to aid her, the story never seems to strike a realistic note and the situations are contrived and mechanical. Consequently, it rarely succeeds in affecting one's emotions. Joan Fontaine, as the hard-drinking actress, Ray Milland, as a reformed drunkard who tries to help her, and Teresa Wright, as Milland's understanding wife, contribute sensitive performances, but their good acting is not enough to make their characterizations and emotional problems convincing:—

Milland, an advertising executive and a member of Alcoholics Anonymous, meets Joan when he is summoned to sober her up. He takes her to dinner, explains that he wants to help her, and learns that she is a talented actress whose fear of failure at the Broadway opening of a new play drove her to drink. He sends her home with regained confidence, and on the following day, when she learns that her part had been given to someone else because she failed to show up for rehearsals, she seeks solace in Milland's company. The two fall in love, but Joan restrains her feelings when he tells her that he is married to Teresa Wright, has two children, and that a third one was on the way. His love for Joan, and the guilt he feels toward Teresa, put Milland under an emotional stress and he finds it hard to concentrate on his work. Joan, after meeting Teresa at a party and finding her to be a sweet, understanding person, decides that it would be best for all if she left town immediately. Her absence is felt strongly by Milland. Many weeks later, when she returns to New York for the Broadway opening of her new play, she is overcome by her old fears and takes to drink once again. Milland rushes to her aid, sobers her up in time for the curtain, and the two, after a frank discussion of their affection for each other, reach an understanding that it would be easier for them to go their separate ways. With new confidence, Joan goes onstage to score a triumph, while Milland and Teresa admire her performance from the audience.

It was produced and directed by George Stevens, from a screenplay by Dwight Taylor. The cast includes Richard Derr, Douglas Dick, Herbert Heyes and others.

Unobjectionable morally.

**"The Green Glove" with Glenn Ford and  
Geraldine Brooks**

(United Artists, Feb. 28; time, 88 min.)

A fairly good chase melodrama. Filmed in France, which is the locale of the story, the action revolves around the pursuit by a gang of crooks of Glenn Ford, an American paratrooper during the war, who returns to France to retrieve a bejeweled glove that had come into his hands during a bombardment. The chases and murders that take place as the thieves pursue Ford and are in turn pursued by the police, make for melodramatic situations that are far-fetched, but there is enough suspense and excitement to hold one's interest throughout. The chase up and down a towering mountain, across rugged crags and bottom-

less chasms, is particularly exciting. Some romantic interest is provided by Geraldine Brooks, as an American tourist who attaches herself to Ford. Sir Cedric Hardwicke has little to do in his few brief appearances as a priest. The outdoor photography is exceptional:—

The incident-packed story has Ford returning to France after the war to recover the bejeweled glove, which he had left in the care of a middle-aged Countess after obtaining it from George Macready, a suspicious character, whom he had encountered in a bombed-out building during the war. Macready had fled from him in the midst of an artillery barrage. Ford plans to sell the glove and make a fortune for himself. Shortly after his arrival in Paris, however, he finds himself being trailed everywhere by a mysterious stranger, from whom he escapes by joining a tourist group headed by Geraldine. Both Ford and Geraldine become involved with the police when the mysterious stranger is found murdered in Ford's hotel room. The police permit Ford to "escape" their scrutiny, and he heads for the Countess' chateau in Southern France, accompanied by Geraldine. On the train, Ford and Geraldine find themselves shadowed by mysterious characters, whom they elude by leaving the train at a village stop. They make their way to the chateau, where they find themselves confronted by Macready and several henchmen, who threaten to kill them unless the glove is returned. It is then that Ford learns that the glove is a sacred relic stolen from a rural church nearby. Macready's henchmen begin to beat Ford into submission, but all flee when the police, who had been trailing them, arrive suddenly. Ford recovers the glove from the Countess and decides to return it to the church, high on a mountain-top, after learning that the people prayed continuously for its recovery. He accomplishes his mission, but not before a wild chase in which he is pursued hotly by Macready, and which ends with Macready's death after a struggle in the church belfry. It ends with Ford and Geraldine in a fond embrace while the villagers hail the return of the relic.

It was produced by Georges Maurer, and directed by Rudolph Mate, from an original story and screenplay by Charles Bennett.

Suitable for the family.

**"Man Bait" with George Brent and  
Marguerite Chapman**

(Lippert, January 18; time, 78 min.)

This British importation is a very unpleasant story, for it deals with blackmail and murder. But it has been produced well enough to keep those who go for subjects of this kind interested. The part given to George Brent, however, is weak. For instance, when he realized that the girl was blackmailing him he should have called in the police; and when he discovered her body in a box he should not have run away, for any intelligent person would know that he would have been suspected. Another weak point is where Brent gives the girl 300 pounds to get rid of her. This is too large a sum of money to give to a blackmailer when a report to the police would have saved him. But good direction helps him overcome these weaknesses. Diana Dors is good as the weakling blackmailer, as is Peter Reynolds, as the young crook who induces her to do the blackmailing. The photography is dark:—

In a fleeting moment of intimacy, Brent, manager of a London bookshop, kisses Diana, his attractive



young clerk. He apologizes, but later that night Diana, out on a date with Reynolds, is induced by him to blackmail Brent. When Brent refuses to pay off, Reynolds directs Diana to write a letter to his invalid wife, causing her to die from a heart attack. Brent, dazed, recklessly gives Diana 300 pounds when she renews her demands. When Reynolds catches Diana hiding part of the money, he kills her and hides her body in a packing case. Brent discovers the body and flees in panic lest he be suspected. He phones Marguerite Chapman, his secretary, who was in love with him, and asks her to help him enter the bookshop to search for a clue that would establish his innocence. Marguerite arranges with Raymond Huntley, a pompous clerk, to get Brent through the police guards, but Huntley, jealous of Brent, tips off the police to apprehend him. Reynolds goes into hiding in the apartment of Eleanor Summerfield, a girlfriend, who is captured by the police when she tries to buy food with marked money Reynolds had given her. She confesses that Reynolds is the killer. Meanwhile Marguerite, following a series of clues, goes to Eleanor's apartment, where she encounters Reynolds. Enraged, he strangles her, sets fire to the apartment, and leaves her to burn to death. The police, accompanied by Brent, arrive in time to save Marguerite and arrest Reynolds.

It was produced by Anthony Hinds, and directed by Terence Fisher, from a screenplay by Frederick Knott.

Adult fare.

### **"Cloudburst" with Robert Preston and Elizabeth Sellars**

(United Artists, Jan. 31; time, 83 min.)

A rather morbid English-made murder melodrama, based on a theme of revenge. Those who do not mind morbidity in their screen fare should find it fairly interesting, although the action in the first few reels is long drawn out and the story itself is overlong. Robert Preston, who is the only American player in the otherwise unknown British cast, turns in an effective performance as a man who takes the law into his own hands to avenge the brutal murder of his wife by two criminals. But it is not a pleasant or sympathetic portrayal, for he resorts to sadistic tortures against the criminals, finally killing them by running them down in a high-powered car so that they might die in the same manner as his wife. Most picture-goers probably will find it too grim for enjoyment:—

Happily wed to Elizabeth Sellars, an expectant mother, Preston, an ex-commando who now headed a decoding unit in the British War Office, finds his life shattered by the sudden and violent death of his wife, who is run down by a speeding car occupied by a man and woman who had killed a night watchman in the vicinity. Preston vows vengeance and decides to take the law into his own hands, ahead of the police. Putting all his commando training to use, he tracks down Harold Lang, the driver of the car, tortures him into revealing the name and address of his woman companion, then runs him over with his car and kills him. Investigating Lang's murder, Colin Tapley, a Scotland Yard inspector, finds a clue—a slip of paper containing a code. He enlists Preston's aid to break the code, and Preston turns it over to his staff. Meanwhile the police track down the woman who had helped murder the night watchman. Tapley, learning that Preston's wife had been killed by a hit-and-run driver, finds reason to suspect that Preston had mur-

dered Lang. Learning that the woman was being transferred from one prison to another, Preston, through an ingenious scheme, causes the tires on the police car to blow up and, when the policemen and the woman get out, he races his car down the road, running over the woman, killing her and dashing off. When Tapley comes to Preston's office, Preston, satisfied that he had avenged his wife's death, submits to arrest. He then reveals that the slip containing the code was a list of presents he had planned to buy for his wife on the night she was killed.

It was produced by Alexander Paal, and directed by Francis Searle, who wrote the screenplay in collaboration with Leo Marks, author of the play of the same name. An adult picture.

### **"Bugles in the Afternoon" with Ray Milland, Helena Carter, Hugh Marlowe and Forrest Tucker**

(Warner Bros., March 8; time, 85 min.)

Set in the days when General Custer was fighting the Sioux Indians, this Technicolor outdoor melodrama is an effective picture of its kind and should find favor with the action fans. Revolving chiefly around a conflict between Ray Milland and Hugh Marlowe, as cavalry officers, there is nothing unusual about either the story or the treatment, but it has all the exciting ingredients one expects to find in a film of this type, such as fist fights, gun battles and rousing clashes with the Indians. Considerable suspense is generated by the fact that Milland is constantly compelled to risk his life under orders from Marlowe, his superior, who does his worst to get him killed. Worked into the proceedings is a romantic triangle involving Helena Carter and the combative officers. The direction and acting are good, with Forrest Tucker outstanding as a tough but jolly Irish sergeant:—

Having run a sabre through Marlowe, a fellow captain, because of a disagreement over a woman, Milland is stripped of his rank and drummed out of an Eastern cavalry regiment. After some time as a civilian, Milland heads for Fort Lincoln in the North Dakota territory and enlists as a private in the Seventh Cavalry Regiment, only to learn later that Marlowe is a company commander at the fort. The old hatred between them is rekindled when they meet again, and Milland determines to stay on despite Marlowe's warning that he leave. The strong feeling against each other is aggravated further when both become rivals for the love of Helena, a local girl. Milland soon wins a promotion to sergeant, and Marlowe, to get rid of him, abuses his authority by ordering him out on a number of dangerous missions involving encounters with the Sioux Indians. Milland, however, manages to survive each mission, much to Marlowe's chagrin. The conflict between them reaches a climax when Marlowe deliberately sends Milland into a death trap while on a scouting mission in connection with the Little Big Horn campaign. When Milland escapes the trap, Marlowe deliberately tries to shoot him from ambush only to be killed himself by an Indian bullet. The incident is witnessed by Barton MacLane, a captain, whose report to the War Department results in Milland being restored to his captaincy. Helena, of course, ends up in Milland's arms.

It is a William Cagney production, directed by Roy Rowland from a screenplay by Geoffrey Homes and Harry Brown, based on a novel by Ernest Haycox.

Suitable for the family trade.



to the type of persons wanted on arbitration panels, Mr. Ryan's views on the subject, in the light of his experience, are well worth consideration. This is what he had to say:

"Logically it would seem that the conclusion reached by the Court to have as arbitrators 'men versed in the complexities of this industry' is correct. Knowledge is a prime requisite to sound judgment; and the motion picture business is indeed complex, with many strange and unusual practices.

"But in this industry, unfortunately, experience has not always been consonant with abstruse logic. The arbitration boards under the old standard exhibition contract and the grievance boards and the zoning and clearance boards under the N.R.A. were composed largely of men actually engaged in the industry as affiliated or independent distributors or exhibitors. Frequently they regarded themselves as representatives of the branches by which they were selected, rather than as members of an impartial tribunal. It was not wholly improbable, either, that an independent distributor might have his judgment warped by the realization that he was negotiating a deal with a large circuit which was a party to a case pending before the board, or that an independent exhibitor could not banish from his mind the recollection that he was then negotiating for the product of a major distributor. Affiliated representatives, however, could be relied upon to remember the source of their salary checks. With such arbitrators a motive for personal advantage could never be wholly absent.

"Under the Consent Decree, however, the arbitrators were men who had no financial interest in the industry and were not connected in any way with any branch of it. They received only nominal compensation, and, in performing their arduous duties, they were apparently actuated by a desire to render a public service as public-spirited citizens. The experience of the writer in more than one arbitration tribunal, in conjunction with information gained from other sources, leads him to the belief that on the whole these arbitrators, whether judges, lawyers, architects, accountants or other business or professional men, performed their duties, to the best of their ability, in a conscientious manner.

"Obviously, according to the American standard of jurisprudence, the ideal arbitrator would be a man 'versed in the complexities of this industry,' as described in the decision of the Statutory Court, but also, in the language of the Consent Decree, a person who has no financial interest in, and no 'connection with the production, distribution or exhibition of motion pictures,' and who has no 'interest in any motion picture theatre as landlord, lessor, or otherwise.' The most important qualifications are intelligence and impartiality. Arbitrators should be, like judges of courts of record, and, like Caesar's wife, above suspicion . . .

"The work of the American Arbitration Association has been exemplary. It would be extremely difficult, if it were possible, to find a more impartial and efficient agency for the administration of a motion picture arbitration system."

Under the heading "Scope of Arbitration," Mr. Ryan quoted the 1946 prediction of Abram F. Myers, Allied's general counsel, that the "defendants' greatest danger is they now face treble damages by all exhibitors who have suffered injury as a result of defendants' illegal practices," a danger made all the more serious because the Bigelow (Jackson Park) decision had opened new ways for proving damages. Mr. Ryan then pointed out that "the defendants, therefore, are faced with the alternative of consenting to the creation of an extensive system of arbitration that will eliminate sore spots in the industry and provide a more efficient remedy than actions under the anti-trust laws, or of (1) defending local suits brought by the Government for the correction of the evils existing in the industry, (2) protecting themselves from prosecution for contempt under the decree, and (3) defending anti-trust actions for treble damages and injunction brought by independent exhibitors, and possibly by independent distributors, in various sections of the country."

That Mr. Ryan was right is evidenced by the fact that the defendant distributors, having failed to formulate a suitable system of arbitration, now find themselves faced with treble damage suits amounting to well over \$300,000,000, and Heaven only knows how much money they have paid out in recent years to settle numerous other suits.

Mr. Ryan felt that bids may well be a subject for arbitration because of the different factors that enter into com-

petitive bidding, and he had this to say on the arbitration of disputes as to run:

"Here it may be suggested, for example, that if a feature for which two exhibitors have bid has been awarded to one of them by the distributor, and the other exhibitor has subsequently prevailed in an arbitration proceeding, after his competitor has shown the feature, some award should be made to the prevailing exhibitor as compensation for the damage he has sustained by the loss of the feature on the run desired. If not, why should he arbitrate, instead of asserting his rights under the anti-trust laws?"

Under the heading "Other Appropriate Subjects for Arbitration," Mr. Ryan had this to say, in part:

"Among the subjects appropriate for arbitration are controversies in regard to the scope and effect of the decree, and charges that a defendant has violated its provisions. Obviously, a violation may consist of the neglect or refusal of a defendant to perform some part of the decree; but it is most likely to occur in connection with the selection of the customer under the competitive bidding system, or the block booking of features, shorts or news, or the cancellation provisions of the decree, or because a defendant is charged with discrimination in favor of affiliated theatres or large circuits against small independent competitors. Other appropriate subjects are whether a distributor has improperly refused to license an independent on 'some run' or has 'sold away' from him to a circuit, and whether a defendant exhibitor has overbought product or has attempted to monopolize by eliminating competition through local price cutting, unfair competition, or other predatory practices.

"Clearly it would be to the advantage of the defendants to have all such disputes submitted to the jurisdiction of arbitration tribunals. Under the anti-trust laws, as interpreted by the Statutory Court, the field of litigation may be extensive. Eliminating for the moment any probability of intervention by the Government through punitive contempt proceedings, through civil action in various localities, or even through indictment in criminal proceedings, it is clear that under the decision both independent distributors and exhibitors are in a position to assert a wide variety of claims in various districts of the country. The decision is of value to such independents, not only because of its adjudication of the illegality of many practices, but also because, under the anti-trust laws, proof of the final decree in an anti-trust action against one or more of the defendants may dispense with evidence to establish the illegality of the condemned practices in subsequent litigation.

"Many of these disputes may be eliminated and considerable litigation avoided if the distributors, abandoning the policies which they have formerly pursued, will present to the Court a fair and comprehensive plan for arbitration. Such a system should cover a wide range of practices that in the past have been the subject of controversy. It should have safeguards to insure, so far as human limitations permit, that it will mete out exact and equal justice and provide speedy and effective relief.

"To be attractive to independent operators, the arbitration system should create suitable substitutes for the other remedies available to them under existing law. Certainly it should provide that a complainant who prevails in a proceeding should be fully reimbursed for all costs and expenses incurred. And if a complainant foregoes his right to sue for treble damages under the anti-trust laws, should he not be awarded at least his actual damages or other compensation for the injury he has sustained?"

"In any event, the arbitration system should eliminate any expense to an independent complainant because of the institution of a meritorious proceeding . . . The defendants should be willing to assume all this expense. Through arbitration they will save substantial sums of money by avoiding protracted, expensive litigation, with the danger of substantial judgments for damages . . ."

Those who are presently framing proposals for an all-inclusive arbitration system will do well to give careful study to the views of Mr. Ryan, for his suggestions are aimed at the establishment of an arbitration system that will provide the exhibitors with adequate protection. Anything short of an adequate arbitration system will be meaningless, for few exhibitors will want to avail themselves of such a system and will, instead, seek relief through litigation in the courts. Only a desirable and workable arbitration system may deter many of them from taking such action.



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### THE ALLIED ARBITRATION PROPOSALS

Allied States Association's board of directors, at their annual mid-Winter meeting held in Washington, D. C. this week, approved a proposed arbitration system that would include the arbitration of film rentals, competitive bidding, clearances and prints, contract rights, forcing of pictures, setting of admission prices and anti-trust damages.

The plan, which was submitted to the board in the form of a 16-page memo drafted by Abram F. Myers, Allied's general counsel, is to be presented to the distributors as soon as possible "as a basis for discussion" and, according to Myers, if the distributors are interested it would then be up to them to invite "such other industry elements" as they see fit to include in the discussions.

A most important point of the Allied proposal is that whatever plan is finally agreed upon must have the approval of the Department of Justice and the New York Statutory Court, and must be included as an amendment to the decrees in the Paramount case to establish its legality. In regard to this demand, Myers declared that he "would be reluctant to have Allied even enter into discussions with representatives of other industry branches unless all parties contemplated submission of any resulting plan to the Department before putting it into effect. The industry cannot, in the present critical state of affairs, risk further violations of the anti-trust laws."

The Allied proposal calls for an arbitration system that would be simple and inexpensive. Myers emphasized that "it would be foolish to commit the industry to an elaborate, expensive arbitration system under management of the American Arbitration Association," such as was employed under the 1940 Consent Decree. Under the Allied plan, the arbitration tribunal would be administered by a local committee in each exchange area, with the committee members consisting of distributor representatives designated by the film companies, and of exhibitor representatives designated by the local or regional exhibitor association in the area. The committee members, who would not act as arbitrators, would serve without pay, and their duties would involve receiving complaints, mailing copies to the parties affected, and arranging a time and place for an arbitration hearing.

The arbitration hearings would be conducted by three-man boards, with one member chosen by the complainant, one by the respondent, and a third by the other two members. There would be a different three-man board for each case.

Although Myers' memo did not provide for an Appeals Board, the Allied board of directors recommended that such a board be established on the national level to review the decisions of the local boards.

Myers pointed out that, under the Supreme Court's opinion, an exhibitor's participation in an arbitration proceeding must be voluntary and not compulsory, and that the setting up of an arbitration system will not bar anyone from resorting to other legal remedies, such as private anti-trust suits. He made it clear, however, that if the parties in an arbitration proceeding agree to abide by the award, the award would then be enforceable under the various arbitration statutes, and the party who is dissatisfied with the award could not resort to a lawsuit based on the same claim.

Repeating what he had said in the past, Mr. Myers pointed out that no arbitration system is really necessary since the exhibitors and distributors can always arbitrate their disputes by merely agreeing to do so. But the advantages of an arbitration system, he said, is that "the distributors will agree in advance to arbitrate all cases within the purview of the system," and "a set of standards or measuring rod can be

provided for the guidance of the arbitrators in their deliberations, and uniform procedures can be adopted."

Another point made by Myers in his memo is that, though there is hope that an arbitration system would reduce "the flood of litigation that threatens to engulf the film companies," there is no assurance that aggrieved exhibitors will resort to arbitration rather than litigation. In many instances, he added, exhibitors must seek damages as well as injunctive relief because of their limited means, and many lawyers are willing to handle their cases for a share of the damages and for the fees allowed by the court.

One way by which the film companies might deflect claims for damages from the courts, Myers said, is for them to agree to empower the arbitration boards to award damages allegedly resulting from anti-trust violations. Myers added that he favored the award of actual damages, with punitive damages up to an amount of twice the actual damages in aggravated cases. It is to be noted that Mr. Myers' views in regard to the award of damages are in substantial agreement with the opinions expressed by Mr. George S. Ryan, the famous Boston attorney, whose comments on the matter appeared in last week's issue of this paper.

Limited space does not permit publication of Mr. Myers' views on the arbitration of film rentals, which he admits is the most controversial of all the subjects proposed for arbitration, as well as competitive bidding and runs, clearances and prints, forcing of pictures, setting of admission prices and contract rights. Suffice it to say that each subject has been analyzed thoroughly by him, and that he has made concrete suggestions as to how arbitration can be adapted to the settlement of disputes arising out of current practices.

The gratifying thing about the Allied plan is that it is the most comprehensive proposal yet offered to the industry for consideration, and it does not come in conflict with the broadly-stated arbitration system proposed by the Theatre Owners of America at its board meeting, held in Los Angeles last week. Since both Allied and TOA have left the way open for other industry elements to join with them for the purpose of setting up a mutually satisfactory arbitration system, it is now up to the distributors to study their proposals and to arrange an all-industry conference for an exchange of ideas.

There is no question that the flood of litigation ever since the anti-trust decision was handed down three years ago is doing the industry no good. The chief proponents for a practical and amicable way to settle the internal conflicts that are hamstringing the industry and keeping it in the courts have been the distributors themselves. The way is now open for them to show their sincerity.

### ABRAM F. MYERS' ANNUAL REPORT

As always, a highlight of the Allied board meeting in Washington was the annual report of Abram F. Myers, general counsel and chairman of the board, whose views on the state of the industry in general and exhibition in particular, are invariably of interest to most every one in the business.

In a typical straight-from-the-shoulder talk, Mr. Myers pointed out that, though the year 1951 was an active one for Allied, "it was in some respects a disappointing year and certainly not an inspiring one." He stated that a great deal of time had been spent on projects in the interest of the industry as a whole, but questioned whether that time could not have been better devoted to "matters of more immediate concern to the independent exhibitors." Bluntly

(Continued on next page)



### **"Viva Zapata!" with Marlon Brando, Jean Peters and Anthony Quinn**

(20th Century-Fox, March; time, 113 min.)

A stirring and thrilling historical melodrama, based on the stormy career of Emiliano Zapata, the Mexican rebel leader who was Pancho Villa's revolutionary ally in the south of Mexico in the rebellion to overthrow President Diaz. Being a story of revolt against oppressive government and scheming political opportunists, the action is filled with much violence, and the sight of people being shot down either in wholesale lots or individually result in scenes of carnage that may prove too strong for those who are sensitive. Marlon Brando does excellent work as Zapata, a crude and illiterate man who is worshipped by his followers because of his great personal courage and of his burning desire to protect the poor and the weak. There may be some who will argue that the depiction of Zapata is too sympathetic and not consistent with history, but such a contention should have little, if any, effect on the public's acceptance of the picture.

Briefly, the story has Zapata coming into prominence as a rebel leader in 1911, when Diaz fails to help the poor peasants of the State of Morelos to recover their lands, which had been confiscated by "the big estates." He leads an uprising of the peasants, and subsequently becomes a hunted man. In time, he joins forces with Francisco Madero (Harold Gordon), a revolutionary leader, and they succeed in overthrowing Diaz. Madero becomes president and rewards Zapata by making him a general. Shortly thereafter Zapata wins as his bride Josefa Espejo (Jean Peters), respectable daughter of a wealthy merchant. Zapata's efforts to settle down to a peaceful life come to an end when a military faction headed by General Huerta (Frank Silvera) takes control of the government, assassinating Madero in the process. Zapata again takes up arms, and this time joins forces with Pancho Villa (Alan Reed). They succeed in deposing the Huerta regime and, at Villa's urging, Zapata takes over as head of the government. While visiting his native village, another military faction seizes control in Mexico City. In the events that follow, Zapata, needing guns and ammunition, is lured into a trap by a high military officer who sends word that he wants to desert to him. Zapata arranges to meet the officer at a semi-ruined hacienda, where hidden soldiers bring him down with a fusillade of bullets. His riddled body is then dumped in the village plaza to convince his followers that he is dead.

A brief synopsis cannot do justice to the many powerful dramatic situations in the story, particularly those that have to do with the conflicts that arise between Zapata and his trusted associates. Elia Kazan's direction is superb, and the acting of the entire cast is excellent, with high honors rated by Anthony Quinn, as Zapata's fiery but weak-willed brother, and by Joseph Wiseman, as a political revolutionist.

It was produced by Darryl F. Zanuck from a screenplay by John Steinbeck. Unobjectionable for the family.

### **"A Tale of Five Women" with Bonar Colleano**

(United Artists, March 7; time, 86 min.)

In spite of the fact that it is hampered by episodic development, a somewhat slow pace and a number of obvious implausibilities, this European-produced comedy-drama is diverting enough to make a suitable supporting feature. The players, of course, are generally unknown in this country, and for this reason the picture will require selling. Revolving around a British soldier, an amnesia victim, who is mistaken for an American GI and who attempts to trace his identity by touring Europe in search of five women he had known, the story idea is not only interesting but it offers also fascinating glimpses of Rome, Vienna, Berlin, Paris and London, with a different sequence shot in each of these cities against actual backgrounds. The soldier's meetings with the five women, each of whom is a striking beauty, make for situations that range from the humorous to the tragic, with flashbacks employed in each episode to show the circumstances under which he met each girl originally. Bonar Colleano turns in a competent acting job as the amnesia victim, as do Lana Morris, Anne Vernon, Eva Bartok, Gina Lollobrigida and Karen Himbold, as the five women. Barbara Kelly, as an attractive magazine editor, is effective.

The story has Colleano, an R.A.F. officer in occupied Berlin, removing his uniform while on a spree in a nightclub and suffering a loss of memory as the result of a fall. Having acquired an American accent while working in the United States, Colleano, minus his uniform, is mistaken for a GI and shipped to rehabilitation center in the United

States. Barbara, visiting the center, becomes interested in Colleano and by accident discovers in a secret compartment of his cigarette case bank notes from five European countries, each bearing the signature of a different girl. Additionally, she finds the photo of a young child. Sensing a human interest story, she sells her publisher on the idea of sending Colleano to Europe to search for the girls in an effort to find out which one is his wife. After a number of adventures, romantic and otherwise, in each of the cities, Colleano, in a surprise ending, learns that he is British and unmarried, thus leaving him free to marry Barbara, with whom he had fallen in love.

Alexander Paal produced it from a screenplay written by Richard Llewellyn, Piero Tellini, Guenter Weisenborn, Jacques Companeez and Patrick Kirwin. Each episode was handled by a different director, including Romollo Marcellini, Geza von Cziffra, E. E. Reinert and Montgomery Tully.

Best suited for mature audiences.

### **"Retreat, Hell!" with Frank Lovejoy, Richard Carlson and Anita Louise**

(Warner Bros., Feb. 23; time, 95 min.)

A fairly good war melodrama, dealing principally with the bitterly-fought retreat of an American Marine Division in Korea. It is not very different in story content or in characterizations from numerous other pictures of this type, and it offers little in the way of star names. Consequently, its reception at the box-office will depend greatly on whether or not your patrons are surfeited with this type of entertainment. The battle scenes are thrilling and realistic, and the main characters are sympathetic, but it will appeal mainly to male movie-goers, for there is no romantic interest to speak of. Anita Louise appears briefly in the beginning as the wife of the hero. The picture's running time is too long for what it has to offer.

There isn't much to the story, which is interwoven with quite a bit of documentary footage of war scenes and of Marine training programs. It opens with Richard Carlson, a Marine Reserve captain, being recalled to active duty. He reports to Camp Pendleton, accompanied by his wife and two children, and is immediately put through an intensive training course by Frank Lovejoy, the battalion commander. Shortly thereafter, the battalion leaves for Korea. From then on the story deals with the landing at Inchon, the advance to the Chosin Reservoir, fifty miles from the Manchurian border, and the sudden attack by more than 100,000 Chinese, who force the battalion to retreat more than sixty-five miles, a heart-breaking, bloody withdrawal that takes place in bitter winter weather. All through the retreat there are numerous clashes with Chinese snipers and, after many feats of individual heroism, the battalion, greatly reduced in numbers but still headed by Lovejoy and Carlson, fight their way to Hungnam Harbor, where they board the evacuation fleet.

Milton Sperling wrote the story and produced it, and collaborated on the screenplay with Ted Sherdeman. It was directed by Joseph H. Lewis.

Unobjectionable morally.

### **"Stronghold" with Veronica Lake, Zachary Scott and Arturo de Cordova**

(Lippert, Feb. 15; time, 73 min.)

Indifferent. Although it has been produced in Mexico on rather a large scale, the actors go through their parts listlessly, and at no time do they make one feel that they are real human beings, taking part in a real revolution. Even the flooding of the mines is without effect, in spite of the fact that the characters are supposed to be fighting for their lives. Veronica Lake walks through her part. Zachary Scott is cast in a villainous role and so he does not have the audience "rooting" for him. Arturo de Cordova is too refined to be convincing as a revolutionist. The photography is in a low key. The picture will have to depend on the names to draw people to the box-office:—

Veronica, seeking to escape the U.S. Civil War Strife, goes to Mexico with her mother. There they are kidnapped by bandits and held for ransom by de Cordova, a follower of the exiled Juarez, a revolutionist seeking to overthrow the Emperor Maximilian and to institute reforms for the benefit of the people. In exchange for silver, Veronica is released to Zachary Scott, her cousin, overseer of the family's rich mines at Taxco. Veronica suggests that they go to Mexico City and request that the Emperor furnish them with one hundred guards for the protection of their lives and property. Veronica's mother dies, and de Cordova calls to pay his respects. Scott orders the guards to capture de Cordova,



but he escapes through a secret passage that led to the mines. On Scott's orders, a dam is blown up to flood the mine shafts. Although de Cordova is thought to be dead, he escapes. When Veronica protests against the drowning of the miners, Scott orders her arrested for having uttered publicly a calumny of the Emperor. Veronica, now convinced that the rebellion against the Emperor is just, escapes custody and joins de Cordova. Having discovered their underground hideout, Scott enters and engages de Cordova in a bloody sword duel. De Cordova is captured and sentenced to be hung, but the peons revolt, overpower Scott and his party, and rescue de Cordova. Just as they deliver him into Veronica's arms, a courier arrives with a message that Juarez had landed in Mexico and that the Emperor's forces were in retreat.

Olallo Rubio, Jr. produced it and Steve Sekely directed it from an original story and screenplay by Wells Root.

Harmless for the family trade.

### **"Love is Better Than Ever" with Elizabeth Taylor and Larry Parks**

(MGM, April, time, 81 min.)

Although it is on the whole a fairly amusing comedy-drama, the story is not strong enough for the stars. A few of the routines in which Miss Taylor teaches tots how to dance slow up the pace, but in the main the action keeps the spectator interested. The comedy is light, except in the slapstick situations where Larry Parks stumbles and falls—these should cause roars of laughter. The story concerns a New York bachelor who will not let any woman "hook" him, but who is eventually "hooked" by the heroine. The romance is sweet, and it is free from immoral implications. The photography is in a somewhat low key:—

Elizabeth Taylor, a young dancing school teacher in New Haven, meets Larry Parks, a smart Broadway agent, when she comes to New York to buy a dance routine from one of his clients. Struck by her beauty, Larry immediately lays siege and wants to take her around to see life. Elizabeth resists at first, but that evening she goes out with him on a round of famous night-clubs and finds herself in a dream world. Parks' winning ways induce Elizabeth to forget business and, during her stay, she goes out with him every afternoon and evening. She falls in love with him but, when she hints at marriage, he is horrified at the thought of being "hooked" by a "hick" girl. Elizabeth, disillusioned, returns home with a broken heart. Meanwhile Mary Eleanor Donahue and Ann Doran, her two associates, write home and give enough distorted facts about the romance to cause gossip. At home, the gossip becomes so widespread that Elizabeth fears that she will lose all her dance pupils. To save her school, Tom Tully, her father, takes a hand in the matter. He advises Elizabeth to go to New York and inform Parks that the only way the gossip could be stopped would be for him to visit New Haven and appear at a dancing-school affair so that all would know that they are going to get married. After that, they could quarrel and part. Parks refuses to accept the proposition lest he get "hooked," but he follows Elizabeth back to New Haven when he realizes that he is in love with her. Complications arise in New Haven and cause Parks to return to New York in a huff. Elizabeth, too, goes to New York, and when they meet again they fall into each other's arms.

William H. Wright produced it, and Stanley Donen directed it, from a story and screenplay by Ruth Brooks Flippen. Family entertainment.

### **"Rancho Notorious" with Marlene Dietrich, Arthur Kennedy and Mel Ferrer**

(RKO, no release date set; time, 89 min.)

A good Technicolor western, one that offers above-average box-office possibilities because of the presence of Marlene Dietrich in the cast. Audience interest is held throughout by the story, which deals with the determination of Arthur Kennedy to track down the outlaw who had violated and murdered his sweetheart. The story treatment is given a novel touch in that part of the background music is a ballad, the story of which unfolds on the screen. It has all the hard-riding, gunplay and fist-fighting that the action fans expect to find in a picture of this type, as well as a tense romantic triangle involving Kennedy, the sultry Marlene, and Mel Ferrer, a notorious gunman. Miss Dietrich is as good as ever in the role of an ex-saloon entertainer, who operates a ranch hideout for desperadoes who share their loot with her. Those who normally shy away from westerns should find this one a colorful and entertaining show:—

When Gloria Henry, his fiancée, is brutally murdered in

a holdup of her father's general store, Kennedy, burning for revenge, sets out to track down the killer. His one clue to the murderer comes from the latter's dying accomplice, who murmurs one word — "Chuck-a-luck." Kennedy learns that the word was somehow connected with Marlene, an almost legendary figure, whose escapades as a saloon entertainer are recalled by many old-timers. Discovering that Mel Ferrer, a notorious outlaw in a nearby jail was friendly with Marlene, whom he had once saved from trouble in a gambling game called "Chuck-a-luck," Kennedy manages to get himself committed to the same cell and, after gaining his confidence, joins him in a jail break. Ferrer takes Kennedy to a hidden valley near the border, where Marlene presided over her ranch hideaway for bandits of all descriptions. Noticing that Marlene was wearing Gloria's brooch, Kennedy pretends to be romantically interested in her in the hope of getting some information, but though he poses as a fugitive himself she does not give him a clue. Meanwhile Ferrer is disturbed by Marlene's attentions to Kennedy. In due time Kennedy learns from Marlene the name of the fugitive who gave her the brooch. Unable to shoot the man, he turns him over to the sheriff, but the other outlaws rescue him and ride back to the ranch to even things with Marlene for betraying them. A bitter gun battle ensues, with Kennedy and Ferrer defending Marlene against the others. Marlene dies, however, when she tries to shield Ferrer from a bullet. Having killed Gloria's murderer in the battle, Kennedy heads for his home in Wyoming, accompanied by Ferrer.

It was produced by Howard Welsch, and directed by Fritz Lang, from a screenplay by Daniel Taradash, based on a story by Sylvia Richards. Adult fare.

### **"The Big Trees" with Kirk Douglas, Eve Miller and Patricia Wymore**

(Warner Bros., March 29; time, 89 min.)

This outdoor timber country melodrama, photographed in Technicolor, should go over pretty well with the undiscriminating picture-goers, for it is virile stuff, with plentiful action and thrills, as well as a romance. Strongly reminiscent of Warner's "Valley of the Giants," produced in 1938, the story itself offers little that is novel and much of it is loaded down with clichés. The more discriminating movie-goers probably will label as just so much "corn" the scenes in which the dam is dynamited, and in which the hero and heroine are trapped on a runaway log train that is about to pass over a bridge that had been tampered with by the villains. Many of the thrills are of the "cliff-hanging" variety. The direction is adequate, and the actors meet the demands of the script. The background of the California Redwood Forest country, enhanced by the color photography, is most impressive:—

Kirk Douglas, an unscrupulous Wisconsin logging operator, learns that, through a 1900 law voiding old claims, he could buy rich redwood timberlands out from under the old settlers in San Hedrin, California. Until his men arrive to file dummy claims, Douglas, aided by Edgar Buchanan, lets the settlers, headed by Charles Meredith, think that he is going to stake them to reclaim their lands. Even Buchanan believes Douglas, as does Eve Miller, Meredith's daughter, whom Douglas courts. Douglas' intentions become clear when his men arrive, and Buchanan quits him in disgust. Appointed a U.S. Marshal by the local judge, Buchanan joins the settlers and delays Douglas' scheme by "accidentally" burning his applications. Unknown to Douglas, John Archer, his timber boss, joins forces with a group of local lumber men to get rid of him. Meanwhile the settlers start their own logging operations, hoping to raise enough money to file their own claims when a fresh batch of applications arrives from Washington. Douglas, to stymie the settlers, has Patricia Wymore, an old flame, sign documents that make her the owner of a dam that blocks passage of the logs down the river. In the events that follow, Archer's machinations result in the death of Eve's father and the killing of Buchanan with a bullet meant for Douglas. Having a change of heart, Douglas joins the settlers to save them from Archer's group. Patricia, jealous over Douglas' attentions to Eve, sells the dam to Archer. Douglas rebuilds an old logging railroad to bypass the dam. When Archer deliberately dynamites the railroad, Douglas, after a fight, blows up the dam and gets the logs out, saving the settlers' lands and winning Eve for his bride.

It was produced by Louis F. Edelman, and directed by Felix Feist, from a screenplay by John Twist and James R. Webb, based on a story by Kenneth Earl.

Suitable for the family.



stated, he said, the question is: "Did the film companies take advantage of the preoccupation of the exhibitors and their leaders with COMPO and its projects to jack up film prices, to spread competitive bidding, to control admission prices and to impose their objectionable practices which otherwise could have encountered violent opposition in exhibitor ranks?"

To overcome this problem, Myers proposed that a Planning Committee be appointed to suggest a program for the ensuing year that "will provide a proper balance between so-called all-industry undertakings and those which have the welfare of the exhibitors mainly in view." He agreed that cooperation with other industry branches in constructive endeavors "should not be completely abandoned," but stated that "the problem is to find a happy balance which will not leave the exhibitors exposed to those whose greed knows no holiday."

On the matter of halting the decline in theatre attendance, Mr. Myers paid tribute to the "Movietime" campaign as "productive of good results," but he claimed that the industry had made no progress in ascertaining and analyzing the causes for the decline, and that there was much need for research on this point. "If future promotional activities are to be successful," he declared, "they must be fashioned to meet public criticism, not merely to provide hoopla and callithump. And public dissatisfaction with the movies must first be ascertained." He pointed to the need for novelty as "just one facet of the all-important problem of reawakening interest in the movies," and cited the lack of new stars in pictures. "Nothing creates a sensation equal to the flash appearance of a brand new star," he said. "It gives the writers something to write about, the industry something to boast about and the people something to talk about."

Another reason for public apathy to the movies, he continued, "is that the industry's manpower is not being used to the fullest extent in exploiting pictures and attracting audiences into the theatres. By this I mean that the selling policies of the film companies and their insistent demands for more percentage pictures and higher film rentals have robbed the exhibitors of the necessary means and proper incentive to advertise, to exploit and to strive to create additional business." He then went on to point out that over one-third of the nation's theatres are located in localities of 25,000 population and under, and that production-distribution has contributed "little or nothing" to the exploitation of pictures in such communities, or to the small exhibitor in any size community, for that matter. "Therefore," he added, "the selling of pictures to the public in a vast number of towns and in the suburbs and neighborhoods must be done by the exhibitors themselves." Myers stated further that he attached "no importance to national advertising or so-called 'pre-selling' because the force of such advertising is spent long before the pictures reach the small towns and subsequent run houses."

"No program for pulling the business out of its present slump can be complete or wholly effective that does not include a modification of selling policies which will encourage—and enable—exhibitors to expend the time, effort and money necessary to carry on the fight for patronage," he declared.

On the subject of public relations, which he discussed at length, Myers said that the industry's good will remains at a low ebb, that week in and week out that industry has a consistently bad press, and that "the endless repetition of such assertions as 'the movies have succumbed to television' and 'Hollywood is honeycombed with Communism' are gaining credence." Thus far, said Myers, "the industry has conducted only a defensive warfare, and if it does not soon gain the offensive, at least to the extent of launching an affirmative campaign, all will be lost."

Mr. Myers' comments on enforcement of the anti-trust decrees; competitive bidding; rumors of "washed sales" of theatres to persons without resources, leaving ultimate control in the seller; the obstacles faced by the industry in securing channels for theatre television; and the problem of excessive film rentals, are highly informative, and will appear in next week's issue.

### "The Steel Fist" with Roddy McDowall and Kristine Miller

(Monogram, Jan. 6; time, 73 min.)

Although the picture was directed well in that the players feel their parts, the story material is thin. There are, of course, situations that hold one in tense suspense. These are where the lives of the sympathetic characters, members

of the underground, are placed in danger. The acting of all—Roddy McDowall, Kristine Miller, Harry Lauter, is good. The photography is clear:—

Roddy, a freedom-loving student in a country behind the Iron Curtain, instigates a riot in opposition to the government's labor program. The police learn of this and seek to arrest him. Byron Foulger, his uncle who, unknown to Roddy, is a member of the underground, advises Roddy to flee the country with the help of the underground. En route by train to the border, Roddy meets Kristine, escorted by Rand Brooks, an army officer, but he succeeds in maintaining his impersonation of a mechanic. He detains near the border and shortly afterwards again meets Kristine. He now learns that she, too, is a member of the underground and, with Harry Lauter, her brother, helps many to escape by crossing the border over a dangerous mountain ridge. Roddy falls in love with her and wants to remain by her side, but she persuades him to change his mind by convincing him that he can be of greater value to those who want to escape to the free world. The sudden arrival of Brooks at Kristine's home momentarily thwarts his escape. Once jealous of Brooks, Roddy now feels differently, for he had guessed that Kristine, by feigning interest in the officer, sought to obtain valuable information concerning movements of the border patrol. Through him she learns that a strict search is to be made of the border in which she and her brother are made to take part. Kristine takes Roddy over a secret pass and, though they have many narrow escapes, she leads him to a river where he dives in and swims to the free side, knowing that Kristine will join him in a few days to share his future in a free world.

Wesley Barry produced and directed it, from a screen play by C. K. Kivari, based on a story by Phyllis Parker.

Suitable for family audiences.

### "Alladin and His Lamp" with Patricia Medina and John Sands

(Monogram, Jan. 20; time, 67 min.)

This oriental fantasy shapes up as a fairly entertaining picture for those who like this type of material. The outstanding feature is action, which holds one's interest fairly well, but it lacks heart interest. The Cinecolor photography is pretty good for a two-color process, but it is not so good on the faces of the players in some of the closeups. It is manifest that Walter Wanger, the producer, tried to repeat the success he made with "Arabian Nights," which he produced for Universal several years ago. The story is light and, at times, humorous. The direction is fair:—

John Sands (as Alladin), a Baghdad pickpocket, secretly enters the Caliph's palace grounds to see Patricia Medina, the beautiful Princess, despite the warnings of Richard Erdman and Ned Young, his roguish companions, who tell him that he would be put to death if caught. He manages to get near the Princess and, though attracted to him, she summons the guard. Sands is rescued from capture by a magician, who then seeks his aid to recover a magic lamp from a cavern. When Sands refuses to hand over the lamp until helped out of the cavern, the magician, enraged, seals him in the cavern. Sands accidentally rubs the lamp, and a genie appears and informs him that he is there to fulfill his wish. Sands wishes for a palace of his own to enable him to bid for the hand of the Princess in competition with John Dehner, an evil potentate. Sands wins the Princess' love, but Dehner, to prevent their marriage, orders his henchmen to arrest the Princess and kill Sands. The two lovers escape, only to fall into the hands of a slaver, who intends to sell them at the slave market. Erdman rescues Sands. Meanwhile the Princess is unwittingly bought by Dehner. Learning that Sands would be waiting for her outside the palace grounds, the Princess attempts to meet him, but she is apprehended by the guards and brought to Dehner, who orders her thrown into the torture chamber. As she is about to be shackled, Sands arrives. A struggle ensues between Sands and Dehner, with Sands emerging victorious and fleeing with the Princess. Dehner, in pursuit, accidentally rubs the magic lamp. The genie appears and offers to fulfill his wish but warns that he will die as a result of it. Dehner wishes to be with Sands and the Princess, and he instantly finds himself in the torture chamber, confronting them. The genie, true to his warning, sends Dehner to his death, leaving Sands and the Princess to share the future together.

Walter Wanger produced it and Lew Landers directed it from a screenplay by Howard Dimsdale and Millard Kaufman.

Good for the family trade.



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## AN IDEAL CHOICE

Now that it is up to the major film companies to consider the proposals of both Allied States Association and Theatre Owners of America for an all-industry arbitration system, and to call a conference of the interested parties, it is being suggested in many quarters that William F. Rodgers, vice-president of Loew's, Inc., who recently relinquished his post as general sales manager of that company, would be an ideal choice to handle the negotiations in behalf of the distributors.

Having decided to assume a less active role in the affairs of his company, that of advisor and consultant on sales, it is a matter of conjecture as to whether or not Bill Rodgers would want to give up his well earned rest. There is no question, however, that no one more suitable can be found by the distributors to handle negotiations for them, for he is one of the finest, most respected leaders this business ever had, one who has always displayed by deeds his sincere desire to bring about a better understanding between distributors and exhibitors.

No top sales executive was ever more highly esteemed by the exhibitors than Bill Rodgers, and if anybody in the industry can do the job of reconciling the conflicting opinions that must arise in any negotiations toward establishment of a practical, all-industry arbitration system, he can do it. Bill Rodgers' participation in the establishment of such a system would be, as pointed out in the current issue of *Film Bulletin*, the crowning achievement of an outstanding career in the industry.

## ANOTHER IMPORTANT LIBEL SUIT

According to a report in weekly *Variety*, Dore Schary, MGM's production chief, has filed a \$1,250,000 libel suit against the Wage Earners Committee, a California group, charging that pickets of the WEC picketed a theatre showing MGM's "Lone Star" and carried placards attacking his loyalty to the United States and suggesting that he had been associated with subversive organizations. In asserting that the statements are false and malicious, Schary asked for a temporary injunction restraining the pickets.

The WEC is the same group against which Stanley Kramer filed a one million dollar libel action last month because it had attacked him in circulars as "notorious for his red-slanted, red-starred films." At that time formal expressions of support were given to Kramer by the leading Hollywood producing organizations, the Motion Picture Association of America and COMPO. Similar formal offers of support have not yet been given to Schary. The industry groups that are supporting Kramer in his suit should align themselves immediately with Schary so that all pressure groups may know that the industry stands ready to support any industryite who is subjected to unfair attacks.

## ALLIED'S NEW OFFICERS

In electing Wilbur Snaper, head of New Jersey Allied, as its new national president, Allied States Association has chosen a worthy successor to Trueman T. Rembusch, of Indiana, the retiring president.

As Co-Ordinator of Allied's National Film Committee, Snaper carved an outstanding record for himself in presenting to the film distributing companies in New York the problems of individual exhibitors forwarded to him by the different Allied regional associations and, where justified, he invariably managed to secure the necessary relief from home-office officials.

Snaper's experiences as head of the film committee, as president of New Jersey Allied, and as operator of his own theatres in several small New Jersey towns, should stand him in good stead in dealing with the diverse problems he will have to handle during his administration.

In addition to Snaper, the other officers elected include Ben Marcus, of Allied Theatres of Wisconsin, as treasurer, to succeed Charles Niles, of Iowa-Nebraska, and John Wolfberg, of Rocky Mountain Allied, to succeed Irving Dollinger, of New Jersey Allied, as secretary. Stanley Kane, of North Central Allied, was reelected as recording secretary, as was Abram F. Myers, as general counsel and chairman of the board.

Allied Theatre Owners of Oklahoma, a new unit, was admitted to membership by the board, making a total of twenty regional units in National Allied, exclusive of Allied of Eastern Pennsylvania, which is under suspension.

## ABRAM F. MYERS' ANNUAL REPORT

(Continued from last week)

Under the heading "Government suit—third phase," Mr. Myers had this to say in his annual report to National Allied's board of directors, at their mid-Winter meeting, held in Washington, D.C., last week:

"The Supreme Court's refusal to review the District Court's ruling in favor of divorcement and divestiture ended the active litigation—the first phase of the Government's suit against the film companies. The second phase—the entry of agreed decrees to give effect to the Court's rulings—came to a close yesterday when a divorcement and divestiture decree was entered against Loew's, Inc., the last of a series of five such orders. We are now entering upon the final—and, to the independent exhibitors—perhaps the most important phase of this long-drawn-out litigation. I refer to the period of interpretation and enforcement which must ensue before the new order decreed by the Courts is fully established, understood and observed.

"It is hoped that the small section of the Anti-Trust Division remaining on the motion picture case, now relieved of the burden of negotiating and drafting decrees, will enter upon this third phase determined to see to it that the decrees live up to their early promise of eliminating unfair and monopolistic practices, of restoring fair competition and of enabling the independent exhibitors to make their way without having to compete with and overcome the massed buying power of their affiliated and chain competitors.

"Unless the distributors voluntarily agree to eliminate compulsory competitive bidding and take steps to insure fairness and regularity in any cases where bidding may be proper, by arbitration or other proper means, the Department of Justice should seek a ruling from the Court as to whether the 'theatre by theatre' clause requires or even countenances competitive bidding. It is our contention that in striking the competitive bidding provision from the lower Court's first decree, the Supreme Court condemned competitive bidding as a practice better calculated to foster monopoly than to destroy it. That contention has been rejected by the distributors and they profess to believe that bidding is the only way by which they can legally offer their products in competitive situations.

"If the distributors remain firm in their stand, then the organized exhibitors must insist upon a judicial determination of the issues.

(Continued on next page)



### **"Northwest Territory" with Kirby Grant**

(*Monogram, December 9; time, 61 min.*)

About on a par with the other program outdoor melodramas of this series. The spectator's interest is held fairly well while the hero and his faithful dog are trying to find the murderers of the grandfather of the little boy, whom the hero had brought to the woods to stay with his grandfather. There are several fights, furnishing the usual thrills. The photography is clear:—

While Kirby Grant, a corporal in the Canadian Mounted police, is taking orphaned Pat Mitchell to Sam Flint, his grandfather, John Crawford and Duke York shoot and kill Flint to obtain a map that showed the location of a gold claim he had discovered but had failed to file with the mining office. The murderers planned to file the claim in their own names. Little Pat is disconsolate, and Grant persuades Gloria Saunders, who operated the trading post for Warren Douglas, the factor, to look after the boy until he, masquerading as a civilian, runs down the killers and learns the location of the mine for Pat. While searching for clues, Grant finds in the ruins of the burned down cabin the map that eventually leads him to the murdered man's claim. Before he can reach it, however, Crawford and York make several attempts on his life. Chinook, Grant's great white dog, gets to know the villains as enemies and attacks York, causing him to fall from a cliff to his death. Later Grant, aided by Gloria and Pat, links Douglas and Tristram Coffin, a mineralogist, to the murderous gang, and there is a three-way fight. Chinook kills Crawford by tearing his throat with his teeth, and Grant subdues Douglas while Gloria holds Coffin at bay with a gun. Grant hands the claim over to Gloria for safekeeping until Pat becomes of age.

Lindsley Parsons produced it in association with William F. Broidy, and Frank McDonald directed it, from a screenplay by William Raynor, based on a story by James Oliver Curwood.

Family trade.

### **"Five Fingers" with James Mason, Danielle Darrieux and Michael Rennie**

(*20th Century-Fox, March; time, 108 min.*)

A good espionage melodrama, superbly directed and acted. It is suitable for the better houses — but hardly for the 'teen-agers. The weakness of the story lies in the fact that the spectator is asked to follow the actions of a double-crosser, for James Mason, who does an excellent piece of acting, is a faithless Britisher, stealing important documents from a British Embassy and selling them to the Germans in time of war. Retribution does come to him in the end when he discovers that the Germans had paid him in counterfeit British pounds, but this punishment does not offset the unpleasantness of having to follow his deplorable actions. The first two-thirds of the picture is slowed down by excessive dialogue; it is only in the last third that the spectator's attention is held tense. The photography is clear, but in a somewhat low key:—

The story opens in March, 1944, at a diplomatic reception in the residence of the Turkish minister in Ankara, Turkey, where Daniel Darrieux, a Polish countess whose estates had been confiscated by the Germans, asks the German ambassador for financial aid. Their talk is interrupted by the arrival of Walter Hampden, the British ambassador, whose presence causes the German, Italian and Japanese diplomats to leave. That night Mason, Hampden's trusted valet, visits the German Embassy and offers to deliver to Oscar Karlweis, an attache, top secret English documents for twenty thousand pounds. Karlweis is doubtful, but he decides to consult his superiors when Mason asserts that he can deliver the Allied time table for the bombing of Balkan targets, as well as a copy of the secret minutes of the Teheran conference. Berlin approves the transaction, and appoints Karlweis as contact man. Mason delivers the Teheran secrets and agrees to bring other important documents each week, but refuses to divulge his identity. He then calls on the countess, for whom he had once worked,

and proposes that both can live a life of ease if she will take charge of his money, which he could not bank. She agrees. Meanwhile German intelligence in Berlin, suspecting a trap, decide to test the genuineness of the documents, one of which stated that British bombers were to raid the Ploesti oil fields. They withhold the information from the Roumanian government, and the raid, of course, takes place. In the developments that follow, the British ambassador suspects a leak in his organization, and Michael Rennie, a counter espionage agent, is sent to his assistance. At the same time German intelligence dispatches two agents when it is learned that the German ambassador was using Mason's documents for his own purposes. Meanwhile Mason continues to take documents out of the Embassy safe, photographing them. His fortune grows with each delivery to the Germans, and he manages to stay clear of both Rennie and the German agents. Complications arise when the countess skips to Switzerland with his money, leaving him penniless. Mason then makes one last delivery for a huge sum and escapes to Rio de Janeiro, where he planned to live a life of luxury. He is dismayed to learn from his banker that the Germans had paid him with counterfeit British notes, but he starts laughing when he discovers that the money the countess had swindled from him was counterfeit, too.

Otto Lang produced it, and Joseph L. Mankiewicz directed it, from a screenplay by Michael Wilson, based on a novel by L. C. Moyzisch.

There are no sex situations in it.

### **"Diamond City" with an all-British cast**

(*Zenith, State Rights; time, 90 min.*)

A fair action melodrama, suitable for the lower half of a double bill. The picture was produced in South Africa and deals with the discovery of a diamond mine in the year 1870. The atmosphere is that of a new settlement, with old shacks, mud in the streets, saloons and dance-hall girls, plentiful drinking, and fights for supremacy. Some of the situations show mob scenes. There is also a romance, in which the hero loses out to his friend and returns to the arms of a dance-hall girl who loved him. The photography is somewhat dark and hardly pleasing to the eye:—

For two years not a single diamond strike had been made in Hopetown, despite the efforts of thousands of diggers, among whom are David Farrar and Niall MacGinnis, an unscrupulous rum trader. When a strike is reported, Farrar rides ahead of MacGinnis and obtains from the native chief sole concession of the fields. Wild celebrations take place in the local saloon operated by Phyllis Monkman and Diana Dors, her daughter, head of the chorus girls. Farrar himself sets up an office with Andrew Crawford, a prospector friend, and falls in love with Honor Blackman, daughter of a newly-arrived evangelist. This does not escape Diana's jealous eyes. Farrar, to prevent MacGinnis from buying stolen diamonds from the natives, using liquor for the purpose, founds a protective association and attempts to impose a rough justice upon the townsfolk. MacGinnis resists him, and a fight ensues during a court house session. To stabilize matters, the Diggers' committee forms a Republic with Farrar as President. Meanwhile MacGinnis persuades the native chief to transfer the land concession to him. When Farrar refuses to recognize the franchise cancellation on the ground that his own contract was valid, MacGinnis and his supporters plan an attack on the town. But Farrar, learning of their intentions, strikes first. A fierce battle ensues, with MacGinnis and his forces being vanquished. The Republic ceases to exist, however, when word comes that an arbitration committee had awarded the diamond fields to Great Britain. Farrar goes to call on Honor but, when he sees her kissing Crawford, he realizes that he had lost her. He then turns to Diana, and they set out together for new adventures.

A. Frank Bundy produced it, and David MacDonald directed it, from a screenplay by Roland Pertwee, based on a story by Roger Bray. It is owned in the United States by Jack Dietz.

Adult fare.



### **"Return of the Texan" with Dale Robertson and Joanne Dru**

(20th Century-Fox, March; time, 88 min.)

An unpretentious but decidedly pleasant and wholesome story of a youthful widower who, together with his grandfather and two motherless boys, returns to his old, dilapidated homestead in Texas to start a new life. It is a simple, homey tale that has much heart appeal, charm and humor, and there are a number of scenes that touch one's emotions deeply. There is also a tender romance between Dale Robertson, as the grief-stricken widower, and Joanne Dru, as a well-to-do neighbor, whose sympathetic understanding helps Robertson and his boys overcome haunting memories of the dead wife and mother. The direction is very good and the acting highly competent, with Walter Brennan in top form as the scrappy grandpa. No doubt it will be received more favorably in small towns and neighborhood theatres than in large metropolitan centers, where the title might lead many persons to believe that it is just another western:—

Following the death of his beloved wife in Kansas City, Robertson returns to the Texas hill country with Dennis Ross and Lonnie Thomas, his sons, and Brennan, his grandfather. The sight of their dilapidated homestead is discouraging, but they immediately start on a program of rehabilitation and are given considerable help by Tom Tully, a kindly neighbor. Needing funds to work his lands, Robertson takes on a fence-building job for Richard Boone, wealthy owner of the neighboring ranch, a mean fellow who threatened to shoot anyone caught poaching on his property. Robertson meets Joanne Dru, Boone's sister-in-law, and both are attracted to each other even though she is engaged to Robert Horton, a young doctor. Meanwhile a feud arises between Boone and Brennan because the old man sneaks onto Boone's land to shoot deer and thus provide fresh meat for the family table. In retaliation, Boone "accidentally" allows his cattle to trample Robertson's watermelon crop, putting him in a financial hole. Brennan suffers a stroke as he routs the cattle, and while he recuperates Joanne takes over the household duties. Although deeply in love with Robertson, Joanne feels that she cannot compete with the memory of his wife and decides to marry Horton. On the day of her wedding, Brennan suffers another stroke and dies. The children rush to Joanne's home for help. Robertson, who had gone to town and had given Boone a beating in order to collect payment for the fence-building job, learns the sad news about Brennan when he returns home. Joanne, who had rushed to the scene in her wedding gown, realizes then that she wants Robertson for a husband. She rushes into his arms, pleasing the children as much as Robertson.

It was produced by Frank P. Rosenberg, and directed by Delmer Daves, from a screenplay by Dudley Nichols, based on a novel by Fred Gipson.

Fine for the family.

### **"The Treasure of Lost Canyon" with William Powell and Julia Adams**

(Univ.-Int'l, March; time, 82 min.)

Adapted from Robert Louis Stevenson's "Treasure of Franchard," this Technicolor adventure melodrama should be acceptable on double-feature programs wherever patrons are not too exacting in their demands. Revolving around an orphaned boy who is robbed of his inheritance and raised and mistreated by a drunken crook until he finds refuge in the childless home of a rustic philosopher, the story is somewhat old-fashioned by today's standards, and lacks realism and genuine suspense because of its heavy dependence on the long arm of coincidence. William Powell tries hard to put conviction into his role as the kindly philosopher, but the inadequate script doesn't give him much of a chance. Tommy Ivo does a good job as the youngster. His efforts to recover a treasure chest from a turbulent pool at the foot of a roaring waterfall are highly implausible, but it is the sort of thing that should give the youngsters in the audience quite a thrill:—

When a wealthy widower, accompanied by his baby son, dies from a heart attack on a stage coach headed for California, the child is taken in hand by Chubby Johnson, a

drunken medicine showman, and delivered to Henry Hull, a Sacramento attorney, in accordance with instructions found in the dead man's pocket. Hull, to appropriate the child's inheritance, bribes Johnson to take him off his hands. Ten years later, the boy, Tommy Ivo, brought up as a thief, finds himself stranded when Johnson dies of alcoholism. He is befriended by William Powell and Rosemary De Camp, an easy-going farm couple, who adopt him, despite the objections of Hull, their lawyer, who recognizes Tommy as the lad he had cheated. Powell preaches to Tommy about the evils of money, and reveals that he had once been wealthy but had squandered his riches on gambling and champagne. He had saved enough to live modestly, and Hull managed his savings. While on a picnic with Powell, Tommy discovers a treasure chest filled with gold and jewels. The discovery sets Powell to thinking about good times again, and Tommy, fearing that the new wealth will bring only misery, drops the treasure chest into a pool below a waterfall. Powell, believing that the chest had been stolen, accepts the loss philosophically. Later, when his home is destroyed by fire, and when Hull informs him that his savings had been lost through poor investments, Powell, in a moment of rage, blames Tommy for his troubles. The boy, to help Powell, risks his life to recover the treasure. Meanwhile, through the aid of Charles Drake and Julia Adams, close friends, Powell discovers that Hull had not only plundered his savings but also the estate of his dead brother, who proves to have been Tommy's father. Delighted to learn that Tommy actually is his nephew, Powell asks his forgiveness and arranges for the treasure to be given to charity. Hull escapes jail by agreeing to make restitution to Tommy and Powell.

It was produced by Leonard Goldstein, and directed by Ted Tetzlaff, from a screenplay by Brainerd Duffield and Emerson Crocker.

Suitable for the family.

### **"Navajo" with Francis Kee Teller**

(Lippert, Feb. 12; time, 70 min.)

This is an unusual picture. Although it is dramatic, it is really a documentary film in which the life of a Navajo Indian family, particularly that of the seven-year-old son, is depicted in a natural way—free from a Hollywood tinge. What there is in the way of a story seems to have been written for the purpose of enabling the camera to capture the scenic beauty of desert and canyon spots. One can see in the closeups figures on the walls of the canyons that have been carved or painted there by, either the Navajo Indians themselves, or by the Spanish conquerors. Francis Kee Teller, the young Indian boy, does excellent work. It is the first picture in which he appears, the first haircut he had ever had, and the first bath he had ever taken. As a matter of fact, at the time the picture was shot he could not speak even a single word of English. The picture was shot without sound, and whatever little talk there is was dubbed in afterwards. The action is mostly slow. The picture is suited chiefly for class houses and art theatres. It probably will receive rave reviews from the newspaper critics, in which case regular theatres, too, may find it advantageous to book.

The story depicts Francis as a child who loves to roam the canyons and hills, and who is devoted to his grandfather, mother and two little sisters. The family is compelled to chew roots for sustenance when a drought reduces the number of their sheep, and later, when the grandfather dies, Francis bears the death stoically. Francis rebels when he is compelled to attend a reservation school. He sneaks out one night and returns to his family, only to learn that they had died from disease. Fearing the whites, he determines to stay free and live as his ancestors. One of the instructors, accompanied by an interpreter, pursues Francis, and the boy, to evade them, cleverly builds a trap that leaves them marooned on a high ledge. He starts to go away, but soon relents: he realizes that the whites were his friends, and sets out to get help for the marooned men.

Hall Bartlett produced it, and Norman Foster directed it from a story and screenplay written by himself.



"The refusal of distributors in certain cases to offer their products to independent competitors of the affiliated chains on equal terms, without the necessity for challenging the 'long purse' by bidding, raises issues under the anti-discrimination clause of the decree that also call for authoritative rulings. If these several provisions are interpreted and enforced according to their intentment, as gleaned from the pleadings, the proof and the findings in the case, then they may indeed become a boon to the independent exhibitors. Lacking such enlightened interpretation, and used as a cloak for the distributors' present practices, the mischief in those provisions will outweigh the good and they will have to be reconsidered and revised by the Court under the reserved powers in the decree; or else there will have to be legislative action.

"That there have been delays in carrying out the divestiture provisions of the decrees is understandable since theatres, for the time being, are a drug on the market and the law does not require that they be given away. But when theatres are disposed of pursuant to the decrees, it should be to qualified purchasers in legitimate transactions. Rumors of 'washed sales' of theatres to persons without resources, leaving the equity and ultimate control in the seller, are disturbing and tend to impair confidence in the decrees. So far none of my informants have been willing to furnish a signed statement of the facts and so no complaints have been lodged with the Department of Justice on the subject.

"It goes without saying that the Department should scan these transactions carefully for signs of evasion or fraud. And exhibitors who may be adversely affected by 'washed sales' of theatres in their areas should not hesitate to report the facts. Should there be any substance to the rumors, and should no action be taken, the decrees will be discredited and the conduct of the litigation will become a public scandal.

"I am not jumping to any conclusion — my office can proceed only on facts — but the matter is sufficiently grave to justify this warning."

On the subject of theatre television, with particular reference to the industry's forthcoming television hearings on March 10 before the Federal Communications Commission on its request for the allocation of ultra-high frequency channels, Mr. Myers felt that he should speak a word of caution "in view of the recent optimistic utterances regarding the outcome of the hearings, especially those recently emanating from Los Angeles." Obviously, Mr. Myers referred to the recent statements made at the mid-winter board meeting of the TOA.

"It should be understood," he said, "that no one, not even those who have invested heavily in theatre television, are qualified to predict what action the Federal Communications Commission will take or how soon it may act. Theatre television has three dangerous hurdles to leap in the present proceedings, either one of which may bring it to grief. These obstacles have not been featured in published accounts or in the utterances of interested parties but they should be clearly understood.

"The Commission in allocating channels and granting permits is required by law first to find that the public interest will be served by any such action. There have been expressions in Congress and elsewhere to the effect that the air ways (a convenient, if not strictly, accurate term) belong to the public and that no portion thereof should be ceded to private interests for the transmission of programs for the enjoyment of which the public must pay an admission charge. In other words, it is asserted that since radio and television both have been developed on the principle of making available to the public on their home receiving sets whatever programs are transmitted, without charge, it would not be in the public interest to allocate channels for the transmission of programs which the public could enjoy only by paying therefor.

"It would be useless to undertake an appraisal of the contention at this time as it will be argued before and decided by the Commission in due time. My present purpose is merely to remind you of the seriousness of the opposition to theatre television.

"Another hardship which the interests now most active in theatre television carry is the onus of past violations of the anti-trust laws. It has been urged (and the Commission

takes this most seriously) that it is not in the public interest to grant channels or licenses to those who have shown a disposition to monopolize a business or to harness their competitors. One of the major film companies is involved in several proceedings before the Commission that will be heard in advance of the theatre television proceeding. (*Ed. Note: The company referred to by Mr. Myers is Paramount.*) It is no secret in motion picture circles that agents of the Commission have been gathering evidence with regard to that company's anti-trust violations for a long time, although I have seen nothing about this in print. The Commission has made it plain that the theatre television hearing must follow the proceedings I have just mentioned; and there is the possibility that if, in the earlier proceedings, the Commission concludes that anti-trust violations are a bar, the theatre television proceeding may never reach a hearing — unless or until those suffering from the attainder are eliminated as factors in the proceeding.

"It is for this reason that Allied regrets that the Motion Picture Association of America has seen fit, or has been permitted, to take a prominent part in a proceeding which should have been left to the exhibitors. The last divorce-ment decree having been entered, the film companies, and certainly their trade association, should now abstain from interfering in exhibitor affairs.

"The third obstacle is the intervention in the proceeding of the American Telephone and Telegraph Company to protect its common carrier rights, whatever they may be. The full significance of this move is not yet apparent. However, it is reasonable to assume that A.T.&T.'s weight will not be thrown on the side of those seeking channels for theatre television, since its interests lie in the other direction."

On the matter of film rentals, which he referred to as an "all-important subject," Mr. Myers had this to say:

"Exhibitor organizations, all of them, must grapple with this problem or lose the confidence of their members. We are aware that the decline in theatre attendance has adversely affected all branches of the industry. We can understand the distributors' impulse to shield themselves by increasing the price of film to the theatres. But their published financial statements do not reflect any such revenue losses as are being suffered by many of the theatres. A wise policy would be for them to control their lust for profits in the interest of preserving their retail outlets and saving the industry.

"An ideal solution would be the adoption of a pricing formula, at least for 'A' pictures, which would be fair to the distributors and yield a margin of profit to the theatres. Allied Theatres of Michigan, Inc., by resolution has proposed such a solution but merely recommended the idea to this body for study, without any definite suggestion. The problem, of course, is to figure out a formula. Perhaps the closest approach to a solution of the problem is the formula worked out by Allied's No. 1 Problem Solver, Col. Cole, and contained in a letter recently received from him. I do not know whether he intended to submit it for consideration at this time, but I hope he will, at least as a basis for a discussion of this troublesome subject.

"It has been thought that the question can be dealt with through arbitration, at least in disress cases, and that point is dealt with in my report to the Arbitration Committee.

"Lacking any of these solutions I repeat my recommendation that Allied embark on an all-out campaign against the distributors present pricing policies, employing every means, using every publicity medium, and interesting all appropriate groups and agencies in their plight. The film companies have it in their power to avoid any such extreme measures by meeting the exhibitors half-way in the solution of this problem. But the condition of many exhibitors is desperate, they cannot wait much longer, and if they are doomed to go down in the struggle — which I do not believe — they will go down with their flags flying and their guns blazing.

"Surely the industry's latent common sense will soon assert itself and the tensions that have been unnecessarily provoked will abate, so that all elements can join together in a mighty effort to lift the movies out of the doldrums. The campaigns thus far waged, both nationally and in the territories, are puny compared to what a united and determined industry could conduct if no longer distracted by internal dissension and unrest and free to devote all its energy to constructive pursuits."



## HARRISON'S REPORTS

Vol. XXXIV

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No. 7

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Something to Live For—Paramount (89 min.)	18
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This Woman is Dangerous—Warner Bros. (100 min.)	14
Tomahawk Territory—United Artists (65 min.)	not reviewed
Trail Guide—RKO (60 min.)	not reviewed
Viva Zapata!—20th Century-Fox (113 min.)	22
Wild North, The—MGM (97 min.)	10
Woman in the Dark—Republic (60 min.)	12

## Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

404 The Barefoot Mailman—Cummings-Moore	Nov.
409 The Son of Dr. Jekyll—Hayward-Lawrence	Nov.
353 Valley of Fire—Gene Autry (63 m.)	Nov.
405 The Harlem Globetrotters—Gomez-Walker	Dec.
413 Ten Tall Men—LLancaster-Lawrance	Dec.
414 The Family Secret—Derek-Cobb	Dec.
420 Man in the Saddle—Scott-Leslie-Drew	Dec.
421 Purple Heart Diary—Frances Langford	Dec.
484 Pecos River—Charles Starrett (55 m.)	Dec.
419 Boots Malone—Holden-Stewart	Jan.
417 Indian Uprising—George Montgomery	Jan.
473 The Old West—Gene Autry (61 m.)	Jan.
483 Smoky Canyon—Charles Starrett (55 m.)	Jan.
423 Death of a Salesman—March	Feb.
424 The First Time—Cummings-Hale	Feb.
422 Harem Girl—Joan Davis	Feb.
Konga, The Wild Stallion—reissue	Feb.
482 The Hawk of Wild River—Starrett (54 m.)	Feb.
416 Storm Over Tibet—Reason-Douglas	not set

## Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5023 As You Were—Tracy-Sawyer	Sept. 28
5024 Sky High—Melton-Lynn	Oct. 12
5029 Highly Dangerous—Clark-Lockwood	Oct. 26
5101 Unknown World—Kellogg-Marsh	Oct. 26
5002 F.B.I. Girl—Romero-Totter	Nov. 9
5030 Superman and the Mole Men—Reeves	Nov. 23
5021 The Great Adventure—British-made	Dec. 7
5038 Tales of Robin Hood—Clarke-Hatcher	Dec. 21
5102 For Men Only—Henreid-Field	Jan. 11
5103 Man Bait—Brent-Chapman	Jan. 25
5104 Navajo—Indian cast	Feb. 12
5107 Stronghold—Lake-Scott	Feb. 15
5106 Wings of Danger—Zachary Scott	Mar. 14

## Metro-Goldwyn-Mayer Features

(1540 B'way, New York 19, N. Y.)

209 An American in Paris—Kelly-Caron	Nov.
211 Too Young to Kiss—Allyson-Johnson	Nov.
210 The Unknown Man—Pidgeon-Harding	Nov.
213 Calling Bulldog Drummond—Pidgeon-Leighton	Dec.
212 The Light Touch—Granger-Angeli	Dec.
214 Callaway Went Thataway—Keel-McGuire-MacMurray	Dec.
217 Pandora and the Flying Dutchman—Mason-Gardner	Jan.
216 Westward the Women—Taylor-Darcel	Jan.
215 It's a Big Country—all-star cast	Jan.
219 The Sellout—Pidgeon-Totter	Feb.
220 Invitation—McGuire-Johnson	Feb.
221 Shadow in the Sky—Davis-Whitmore	Feb.
222 Lone Star—Gable-Gardner	Feb.
223 Belle of New York—Astaire-Vera-Ellen	Mar.
224 Just This Once—Lawford-Leigh	Mar.
226 The Wild North—Granger-Charise	Mar.
225 Love Is Better than Ever—Taylor-Parks	Mar.
Singin' in the Rain—Kelly-Reynolds	Apr.
Talk About a Stranger—Murphy-Davis	Apr.
When in Rome—Johnson-Douglas	Apr.

## Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1950-51

5155 Lawless Cowboys—Whip Wilson (58 m.)	Nov. 7
5103 Flight to Mars—Chapman-Mitchell	Nov. 11
5114 Crazy Over Horses—Bowery Boys	Nov. 18
5146 Texas Lawmen—J. M. Brown (54 m.)	Dec. 2

## RELEASE SCHEDULE FOR FEATURES

## Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

20 The Highwayman—Coburn-Hendrix	Oct. 21
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5124 Northwest Territory—Kirby Grant.....Dec. 9  
 5156 Stage to Blue River—Whip Wilson (55 m.) Dec. 30  
 5102 Fort Osage—Cameron-Nigh.....Feb. 10  
 5104 Rodeo—Night-Archer.....Mar. 9

(End of 1950-51 Season)

### Beginning of 1951-52 Season

5223 The Longhorn—Bill Elliott.....Nov. 25  
 5217 The Steel Fist—McDonald-Miller.....Jan. 6  
 5241 Texas City—J. M. Brown.....Jan. 13  
 5299 Alladin and His Lamp—Sands-Medina.....Jan. 20  
 5251 Night Raiders—Wilson.....Feb. 13  
 5224 Waco—Elliott.....Feb. 24  
 5211 Hold that Line—Bowery Boys.....Mar. 23  
 5242 Man from Black Hills—J. M. Brown.....Mar. 30  
 5215 Jet Job—Clements.....Apr. 6  
 5252 Texas Marshal—Whip Wilson.....Apr. 13  
 5205 Wild Stallion—Ben Johnson.....Apr. 27  
 5209 Desert Pursuit—Wayne Morris.....May 11  
 5225 Vengeance Trail—Elliott.....May 24  
 5207 African Treasure—Johnny Sheffield.....May 25  
 5212 Tell It to the Marines—Bowery Boys.....June 15  
 5243 Dead Man's Trail—J. M. Brown.....June 22  
 5203 Wagons West—Cameron-Castle.....June 29  
 5221 Timber Wolf—Kirby Grant.....July 6

### Paramount Features

5107 Submarine Command—Holden-Olsen.....Nov.  
 5106 When Worlds Collide—Derr-Rush.....Nov.  
 5111 Detective Story—Douglas-Parker.....Nov.  
 5112 Silver City—O'Brien-De Carlo.....Dec.  
 5110 My Favorite Spy—Hope-Lamarr.....Dec.  
 5109 Hong Kong—Keagan-Fleming.....Jan.  
 5114 Sailor Beware—Martin-Lewis.....Feb.  
 5118 Flaming Feather—Hayden-Whelan.....Feb.  
 5105 Something to Live For—Fontaine-Milland.....Mar.  
 5116 My Son John—Hayes-Heflin.....Apr.  
 5119 Aaron Slick from Punkin Crick—  
 Young-Shore.....Apr.  
 5117 Anything Can Happen—Ferrer-Hunter.....May  
 5113 Red Mountain—Ladd-Scott.....May  
 5120 The Atomic City—Barry-Clark.....June  
 5115 Denver & Rio Grande—O'Brien-Hayden.....June

### RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

206 Behave Yourself—Winters-Granger.....Sept.  
 211 Drums in the Deep South—Craig-Payton.....Sept.  
 263 The Blue Veil—Wyman-Laughton.....Oct.  
 212 The Whip Hand—Reid-Balenda.....Oct.  
 209 Hot Lead—Tim Holt (61 m.).....Oct.  
 207 Slaughter Trail—Donlevy-Grey.....Oct.  
 210 The Racket—Mitchum-Scott.....Nov.  
 264 Two Tickets to Broadway—Leigh-Martin.....Nov.  
 208 Jungle of Change—Documentary.....Nov.  
 214 Double Dynamite—Sinatra-Russell.....Dec.  
 216 Overland Telegraph—Tim Holt (60 m.).....Dec.  
 251 I Want You—McGuire-Andrews-Granger.....Jan.  
 215 On Dangerous Ground—Lupino-Ryan.....Jan.  
 265 Tembo—Documentary.....Jan.  
 218 A Girl in Every Port—Marx-Wilson.....Jan.  
 217 The Las Vegas Story—Russell-Mature.....Feb.  
 219 Trail Guide—Tim Holt (60 m.).....Feb.  
 267 Cat People—reissue.....Feb.  
 266 Hunchback of Notre Dame—reissue.....Feb.  
 220 At Sword's Point—Wilde-O'Hara.....Feb.  
 292 Snow White & the Seven Dwarfs—reissue.....Feb.  
 Rancho Notorious—Kennedy-Dietrich.....Mar.  
 Tarzan's Savage Fury—Barker-Hart.....Mar.

### Republic Features

(1740 Broadway, New York 19, N. Y.)

#### 1950-51

5063 Desert of Lost Men—Lane (54 min.).....Nov. 19  
 5032 Storm Bound—Dowling-Cheechi.....Dec. 15  
 5064 Captive of Billy the Kid—Lane (54 m.).....Jan. 22

(More to come)

### Beginning of 1951-52 Season

5127 This is Korea—Documentary.....Aug. 10  
 5124 Havana Rose—Estellita-Herbert.....Sept. 15  
 5101 Adventure of Capt. Fabian—Flynn-Prelle...Oct. 6  
 5151 South of Caliente—Rogers (67 min.).....Oct. 15  
 5105 The Sea Hornet—Cameron-Mara.....Nov. 6  
 5130 Street Bandits—Edwards-Clarke.....Nov. 15  
 5103 The Wild Blue Yonder—  
 Corey-Ralston-Tucker.....Dec. 5  
 5152 Pals of the Golden West—  
 Roy Rogers (68 m.).....Dec. 15  
 5131 Woman in the Dark—Edwards-Elliott.....Jan. 15  
 5104 Lady Possessed—Mason-Havoc.....Jan. 26  
 5141 Colorado Sundown—Allen (67 m.).....Feb. 8  
 5142 Last Musketeer—Allen (67 m.).....Mar. 1  
 Leadville Gun Slinger—Lane.....Mar. 22

### Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

#### 1951

134 Anne of the Indies—Peters-Jourdan.....Nov.  
 133 Let's Make It Legal—Colbert-Carey.....Nov.  
 135 Kangaroo—O'Hara-Lawford.....Nov.  
 136 Golden Girl—Gaynor-Robertson.....Nov.  
 141 Elopement—Webb-Francis-Lundigan.....Dec.  
 140 Fixed Bayonets—Basehart-O'Shea.....Dec.  
 139 The Girl on the Bridge—Hugo Haas.....Dec.  
 142 I'll Never Forget You—Power-Blyth.....Dec.

#### 1952

205 Decision Before Dawn—Basehart-Merrill.....Jan.  
 202 Japanese War Bride—Taylor-Yamaguchi.....Jan.  
 201 The Model and the Marriage Broker—  
 Crain-Ritter.....Jan.  
 203 David and Bathsheba—Peck-Hayward.....Feb.  
 204 Phone Call from a Stranger—Winters-Merrill...Feb.  
 207 Red Skies of Montana—Widmark-Smith.....Feb.  
 208 Five Fingers—Mason-Darrieux.....Mar.  
 209 Return of the Texan—Robertson-Dru.....Mar.  
 216 Viva Zapata—Brando-Peters.....Mar.  
 With a Song in My Heart—Hayward-Calhoun...Apr.  
 Pride of St. Louis—Dailey-Dru.....Apr.  
 Rose of Cimarron—Buetel-Powers.....Apr.  
 Belles on their Toes—Crain-Loy.....May  
 Outcasts of Poker Flat—Baxter-Robertson.....May  
 Deadline—U.S.A.—Bogart-Hunter.....May  
 Kangaroo—Lawford-O'Hara.....June  
 Down Among the Sheltering Palms—  
 Lundigan-Greer.....June

### United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Tom Brown's Schooldays—British-made.....Nov. 2  
 Fort Defiance—Clark-Johnson.....Nov. 9  
 A Christmas Carol—British-made.....Nov. 30  
 The Big Night—Foster-Barrymore, Jr.....Dec. 7  
 The Lady Says No—Niven-Caulfield.....Jan. 4  
 Chicago Calling—Dan Duryea.....Jan. 11  
 Another Man's Poison—Davis-Merrill.....Jan. 16  
 Cloudburst—Robert Preston.....Jan. 31  
 Tomahawk Territory—Moore (65 m.).....Feb. 8  
 The River—Made in India.....Feb. 15  
 One Big Affair—Keyes-O'Keefe.....Feb. 22  
 The Green Glove—Ford-Brooks.....Feb. 28  
 A Tale of Five Women—Foreign-made.....Mar. 7  
 Mutiny—Stevens-Lansbury.....Mar. 14  
 Royal Journey—Documentary.....Mar. 14  
 African Queen—Bogart-Hepburn.....Mar. 21  
 Strange World—Jungle documentary.....Mar. 28

### Universal-International Features

(445 Park Ave., New York 22, N. Y.)

201 Cave of Outlaws—Carey-Smith.....Nov.  
 202 The Lady Pays Off—Darnell-McNally.....Nov.  
 203 The Raging Tide—Conte-Winters.....Nov.  
 204 The Strange Door—Laughton-Karloff.....Dec.  
 206 Weekend with Father—Heflin-Neal.....Dec.  
 207 Flame of Araby—O'Hara-Chandler.....Jan.  
 208 Bright Victory—Kennedy-Dow.....Jan.  
 211 Finders Keepers—Ewell-Adams.....Jan.  
 213 The Cimarron Kid—Murphy-Tyler.....Jan.



205 Meet Danny Wilson—Sinatra-Winters .....Feb.  
 210 Here Come the Nelsons—Ozzie & Harriet Nelson Feb.  
 212 Bend of the River—Stewart-Kennedy .....Feb.  
 209 Treasure of Lost Canyon—Powell-Adams.....Mar.  
 214 Flesh and Fury—Curtis-Freeman .....Mar.  
 215 Steel Town—Sheridan-Lund-Duff .....Mar.  
 216 Ma & Pa Kettle at the Fair—Main-Kilbride....Apr.  
 217 The Battle of Apache Pass—Lund-Chandler....Apr.

### Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

107 Close to My Heart—Tierney-Milland.....Nov. 3  
 108 The Tanks are Coming—Cochran-Carey.....Nov. 17  
 109 Starlift—all-star cast.....Dec. 1  
 110 Captain Blood—reissue .....Dec. 15  
 111 Distant Drums—Gary Cooper.....Dec. 29  
 112 I'll See You in My Dreams—Day-Thomas....Jan. 12  
 113 Room for One More—Grant-Drake.....Jan. 26  
 114 This Woman is Dangerous—  
 Crawford-Morgan .....Feb. 9  
 115 Retreat, Hell!—Lovejoy-Carlson .....Feb. 23  
 116 Bugles in the Afternoon—Milland-Carter....Mar. 8  
 104 A Streetcar Named Desire—Brando-Leigh..Mar. 22  
 117 The Big Trees—Douglas-Miller .....Mar. 29

### SHORT SUBJECT RELEASE SCHEDULE

#### Columbia—One Reel

4952 Dick Stabile & Orch.—  
 Variety (reissue) (10 m.) .....Oct. 25  
 4603 Lucky Pigs—Favorite (reissue) (7 m.)....Nov. 8  
 4853 Hollywood Goes Western—  
 Screen Snap. (9 m.).....Nov. 15  
 4502 Wonder Gloves—Jolly Frolics (7 m.).....Nov. 29  
 4803 Gymnastic Champions—Sports (9 m.).....Nov. 29  
 4651 Eddie Condon's—  
 Cavalcade of B'way (10 m.).....Nov. 29  
 4552 Candid Microphone No. 2 (11 m.).....Dec. 6  
 4604 Holiday Land—Favorite (reissue) (7 m.)...Dec. 13  
 4702 The Grizzly Golfer—Mr. Magoo (7 m.)....Dec. 20  
 4854 Hollywood on a Sunday Afternoon—  
 Screen Snapshots (10½ m.) .....Dec. 20  
 4804 Bicycle Thrills—Sports .....Dec. 27  
 4953 Randy Brooks & Orch.—  
 Variety (reissue) (11 m.).....Dec. 27  
 4605 Snowtime—Favorite (reissue) (7 m.).....Jan. 17  
 4503 The Oompahs—Jolly Frolic (7½ m.).....Jan. 24  
 4855 Memories of Famous Hollywood Comedians—  
 Screen Snapshots (9½ m.) .....Jan. 24  
 4553 Candid Microphone No. 3 (10 m.).....Feb. 7  
 4652 Bill Hardy's Cavalcade of B'way (9½ m.)..Feb. 14  
 4606 Bluebirds' Baby—Favorite (reissue) (7 m.) Feb. 14  
 4703 Sloppy Jalopy—Mr. Magoo (7 m.).....Feb. 21  
 4805 Feminine Rythm—Sports .....Feb. 21  
 4954 Kehoe's Marimba Band—Variety (reissue)..Feb. 28  
 4607 Monkey Love—Favorite (reissue) (7 m.)..Mar. 13  
 4806 Wrestling Demons—Sports .....Mar. 20

#### Columbia—Two Reels

4422 The Champ Steps Out—  
 Baer-Rosenbloom (16½ m.) .....Nov. 15  
 4432 Midnight Blunders—  
 Favorite (reissue) (17 m.).....Nov. 22  
 4404 Pest Man Wins—Stooges (16 m.).....Dec. 6  
 4423 'Fraidy Cat—Joe Besser (16 m.).....Dec. 13  
 4433 Olaf Laughs Last—  
 El Brendel (reissue) (17 m.) .....Dec. 27  
 4120 Captain Viedo—Serial (15 ep.).....Dec. 27  
 4405 A Missed Fortune—Stooges (16½ m.)....Jan. 3  
 4413 A Fool and His Honey—  
 Vernon-Quillan (16 m.).....Jan. 10  
 4414 Happy-go-Whacky—Vera Vague (16 m.)..Feb. 7  
 4424 Rootin' Tootin' Tenderfeet—  
 Baer-Rosenbloom (16 m.).....Feb. 14  
 4434 High Blood Pressure—  
 Schilling Lane (reissue) (19 m.) .....Feb. 28  
 4406 Listen, Judge—3 Stooges .....Mar. 6  
 4425 Aim, Fire, Scoot—Joe Besser.....Mar. 13

#### Metro-Goldwyn-Mayer—One Reel

W-335 Droopy's Double Trouble—Cartoon  
 (7m.) .....Nov. 17  
 S-353 In Case You're Curious—  
 Pete Smith (8 m.) .....Nov. 17

T-311 Glimpses of Argentina—Traveltalk (8 m.) Dec. 1  
 W-336 Cat Napping—Cartoon (7 m.).....Dec. 8  
 W-362 Mouse Trouble—Cartoon (reissue) (7 m.) Dec. 15  
 S-355 Fishing Feats—Pete Smith (10 m.).....Dec. 22  
 T-313 Beautiful Brazil—Traveltalk (8 m.)....Dec. 29  
 W-337 The Flying Cat—Cartoon (7 m.).....Jan. 12  
 W-363 The Mouse Comes to Dinner—  
 Cartoon (reissue) (7 m.).....Jan. 19  
 W-338 Magical Maestro—Cartoon (7 m.).....Feb. 9  
 W-339 The Duck Doctor—Cartoon (7 m.)....Feb. 16  
 S-356 Musiquiz—Pete Smith (9 m.) .....Feb. 16  
 T-314 Life in the Andes—Traveltalk .....Feb. 23  
 W-364 Dumbhounded—Cartoon (reissue) (8 m.) Mar. 8  
 W-340 The Two Mouseketeers—Cartoon (7 m.)..Mar. 15

### Paramount—One Reel

K11-4 I Cover the Everglades—Pacemaker (10 m.) Nov. 9  
 E11-2 Punch & Judo—Popeye (7 m.).....Nov. 16  
 R11-3 Fresh Water Champs—Spotlight (10 m.)..Nov. 16  
 K11-6 The Littlest Expert on Football—  
 Pacemaker (10 m.) .....Nov. 16  
 K11-5 Sadie Hawkins Day—Pacemaker (10 m.)..Nov. 30  
 R11-4 Water Jockey Hi-Jinks—Spotlight (10 m.) Dec. 7  
 R11-5 Ski-lark in the Rockies—Spotlight (10 m.) Dec. 7  
 B11-1 Casper Takes a Bow Wow—Casper (7 m.) Dec. 7  
 P11-4 By Leaps and Hounds—Noveltoon (8 m.)..Dec. 21  
 P11-5 Scout Fellow—Noveltoon (8 m.).....Dec. 28  
 X11-2 Snooze Reel—Kartoon (7 m.).....Jan. 11  
 M11-2 Everything's Ducky—Topper (10 m.)....Jan. 18  
 R11-6 Dog-gonest Dog—Spotlight (10 m.)....Jan. 18  
 E11-3 Popeye's Pappy—Popeye (7 m.).....Jan. 25  
 M11-3 My Favorite Presidents—Topper .....Feb. 8  
 M11-4 Three Greatest Inventions—Topper .....Apr. 5  
 M11-5 Cowboys—Topper .....June 6

### RKO—One Reel

24303 Backyard Hockey—Sportscope (9 m.)....Nov.16  
 24105 No Smoking—Disney (6 m.).....Nov. 23  
 24204 Riders of the Andes—Screenliner (8 m.)..Nov. 30  
 24106 Bee on Guard—Wisney (7 m.) .....Dec. 14  
 24304 Feathered Bullets—Sportscope (8 m.)....Dec. 14  
 24205 Man with a Record—Screenliner (8 m.)..Dec. 28  
 24107 Father's Lion—Disney (7 m.).....Jan. 4  
 24305 Winter Holiday—Sportscope (9 m.).....Jan. 11  
 24108 Donald Applecore—Disney (7 m.) .....Jan. 18  
 24306 That Man Rickey—Sportscope (8 m.)....Feb. 8  
 24207 Smugglers Beware—Screenliner .....Feb. 22  
 24109 Hello Aloha—Disney .....Feb. 29  
 24307 Pampas Sky Target Sportscope .....Feb. 7  
 24110 Two Chips & a Miss—Disney (7 m.)....Mar. 24  
 24111 Man's Best Friend—Disney (6 m.).....Apr. 4  
 24112 Lambert, the Sheepish Lion—Disney.....May 16  
 24206 Laughs from the Past—Screenliner (9 m.)..June 25

### RKO—Two Reels

23202 Stan Kenton & Orch.—  
 Musical (reissue) (20 m.).....Nov. 9  
 23402 Fast and Foolish—Gil Lamb (15 m.)....Nov. 23  
 23104 Lady Marines—Special (16 m.).....Dec. 7  
 23901 Football Headliners of 1951—  
 Special (15 m.).....Dec. 14  
 23702 Too Many Wives—Leon Errol (16 m.)....Dec. 21  
 23403 Newlyweds' House Guest—Special .....Jan. 18  
 23105 Songs of the Campus—Special.....Feb. 1  
 23406 Second Sight—Special .....Feb. 29  
 23404 Ghost Buster—Special .....Mar. 7  
 23801 Basketball Headliners of 1952—Special...Apr. 11  
 23405 Newlyweds Take a Chance—  
 Special (17 m.) .....May 2

### Republic—One Reel

5087 Italy—This World of Ours (9 m.).....Nov. 1  
 5088 Egypt—This World of Ours (9 m.).....Dec. 15

### Republic—Two Reels

5181 Government Agents vs. Phantom Legions—  
 Serial (15 ep.) .....Nov.  
 5183 Pirates' Harbor—serial (reissue—  
 formerly titled, "Haunted Harbor").....Nov.  
 5182 Radar Men from the Moon—serial (12 ep.)...Jan.



## Twentieth Century-Fox—One Reel

### 1951

- 5125 Beaver Trouble—Terrytoon (7 m.) .....Dec.  
5126 The Haunted Cat (Little Roquefort)—  
Terrytoon (7 m.) .....Dec.

### 1952

- 5201 Papa's Little Helper (Terry Bears)—  
Terrytoon (7 m.) .....Jan.  
5202 Movie Madness (Talk. Magpies)—  
Terrytoon (7 m.) .....Jan.  
5227 Harvest Time—Terrytoon (reissue) (7 m.).....Jan.  
5203 The Mechanical Bird—Terrytoon (7 m.).....Feb.  
5204 Seaside Adventure—Terrytoon (7 m.).....Feb.  
5228 Plane Goofy—Terry. (reissue) (7 m.).....Feb.  
5205 City Slicker (Little Roquefort)—  
Terrytoon (7 m.) .....Mar.  
5206 Prehistoric Perils (Mighty Mouse)—  
Terrytoon (7 m.) .....Mar.  
5207 Papa's Day of Rest (Terry Bears)—  
Terrytoon (7 m.) .....Mar.  
5208 Flat Foot Fledgling (Dinky)—  
Terrytoon (7 m.) .....Apr.  
5209 Time Gallops On—Terrytoon (7 m.).....Apr.  
5229 First Robin—Terrytoon (reissue) (7 m.).....Apr.

## Universal—One Reel

- 7321 Loose Nuts—Cartune (reissue) (7 m.).....Oct. 29  
7341 Italian Interlude—Variety View (9 m.).....Nov. 5  
7381 Reuben Reuben—Cartoon Melody (10 m.)..Nov. 12  
7322 Abou Ben Boogie—Cartune  
(reissue) (7 m.) .....Nov. 19  
7323 The Painter & the Pointer—Cartune  
(reissue) (7 m.) .....Dec. 10  
7351 Destination Meat Ball—Cartune (7 m.).....Dec. 24  
7382 Uncle Sam's Songs—Melody (10 m.).....Dec. 31  
7324 Bathing Buddies—Cartune (reissue) (7 m.) Jan. 7  
7342 Brooklyn Goes South—Variety View (9 m.)..Jan. 21  
7325 Sliphorn King of Polaroo—  
Cartune (reissue) (7 m.) .....Feb. 4  
7352 Born to Peck—Cartune (7 m.).....Feb. 25  
7343 Sail Ho!—Variety View (9 m.).....Feb. 25  
7383 Songs that Live—Cartoon Melody (10 m.)..Mar. 17  
7344 Rhythm on the Reef—Variety View (9 m.)..Apr. 14  
7384 Memory Songs—Cartoon Melody (10 m.)..May 19

## Universal—Two Reels

- 7361 Nomads of the Jungle (Malaya)—  
Earth and Its People (22 m.).....Nov. 5  
7301 Tommy Dorsey & Orch.—Musical (15 m.)..Nov. 7  
7362 Water for Dry Lands (USA, The Southwest)—  
Earth and Its People (19 m.).....Nov. 26  
7302 Woody Herman's Varieties—  
Musical (15 m.) .....Dec. 5  
7201 Danger Under the Sea—Special (16½ m.)..Dec. 19  
7362 An Island Nation (Japan)—  
Earth and Its People (21 m.).....Dec. 24  
7303 Nat King Cole and Joe Adams Orch.—  
Musical (15 m.) .....Jan. 9  
7364 Desert Nomads (French Morocco)—  
Earth and Its People (22 m.).....Jan. 21  
7304 Dick Stabile and Orch.—(Musical (15 m.)..Jan. 30  
7365 Eskimo Sea Hunters (Northwestern Alaska)—  
Earth and Its People (21 m.).....Feb. 18  
7305 Blue Barron & His Orch.—Musical (15 m.)..Mar 12

## Vitaphone—One Reel

- 8304 Goldie Locks' Seven Bears—Hit Parade (reissue)  
(9 m.) .....Dec. 1  
8724 Big Top Bunny—Bugs Bunny (7 m.).....Dec. 1  
8706 Tweet-tweet-tweetie—Merrie Melody (7 m.)..Dec. 15  
8707 The Prize Pest—Merrie Melody (7 m.).....Dec. 22  
8503 Every Dog Has His Day—  
Sports Parade (10 m.).....Dec. 22  
8708 Who's Kitten Who—Merrie Melody (7 m.)..Jan. 5  
8602 Lighter Than Air—Novelty (10 m.).....Jan. 5  
8305 Of Thee I Sing—Hit Parade (reissue) (9 m.) Jan. 12  
8403 So You Want to Get It Wholesale—  
Joe McDoakes (10 m.) .....Jan. 12  
8725 Operation: Rabbit—Bugs Bunny (7 m.)....Jan. 19  
8504 Dutch Treat in Sports—  
Sports Parade (10 m.) .....Feb. 2

- 8709 Feed the Kitty—Merrie Melody (7 m.)....Feb. 2  
8306 Hand to Mouse—  
Hit Parade (reissue) (9 m.).....Feb. 9  
8803 Richard Himber & Orch.—  
Melody Master (10 m.).....Feb. 9  
8604 Songs of All Nations—Novelty (10 m.)....Feb. 16  
8723 Fox by Proxy—Bunny Bunny (7 m.).....Feb. 23  
8710 Gift Rapped—Merrie Melody (7 m.).....Mar. 1  
8505 Emperor's Horses—Sports Parade (10 m.)..Mar. 1  
8307 Brave Little Bat—  
Hit Parade (reissue) (9 m.).....Mar. 15  
8727 14 Carrot Rabbit—Bugs Bunny (7 m.)....Mar. 15  
8404 So You Want to Enjoy Life—  
Joe McDoakes (10 m.) .....Mar. 29  
8711 Thumb Fun—Merrie Melody (7 m.).....Mar. 29  
8712 Little Beau Pepe—Merrie Melody (7 m.)....Mar. 29  
8506 Glamour in Tennis—Sports Parade (10 m.)..Apr. 5  
8713 Kiddin' the Kitten—Merrie Melody (7 m.)..Apr. 5  
8655 Animals Have all the Fun—Novelty (10 m.) Apr. 5  
8804 Harry Owens Royal Hawaiians—  
Melody Master (10 m.).....Apr. 12  
8308 Snow Time for Comedy—  
Hit Parade (reissue) (9 m.) .....Apr. 12  
8728 Water, Water Every Hare—  
Bugs Bunny (7 m.).....Apr. 19

## Vitaphone—Two Reels

- 8102 A Laugh A Day—Featurette (20 m.).....Nov. 24  
8003 Lincoln in the White House—  
Special (20 m.) .....Dec. 8  
8103 I Won't Play—Featurette.....Dec. 29  
8004 Land of the Trembling Earth—  
Special (18 m.) .....Jan. 26  
8005 Land of Everyday Miracles—  
Special (16 m.) .....Mar. 8  
8104 Gun to Gun—Featurette .....Mar. 22  
8006 The Seeing Eye—Special .....Apr. 26

## NEWSWEEKLY NEW YORK

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60 Sat. (E) .....Mar. 15  
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#### Warner Pathe News

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17 Tues. (O) ....Feb. 26  
18 Friday (E) ....Feb. 29  
19 Tues. (O) ....Mar. 4  
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21 Tues. (O) ....Mar. 11  
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## A FORCEFUL DEFENSE

Replying to the factless accusations of the House Un-American Activities Committee to the effect that the motion picture industry has failed to take positive and determined steps to weed out Communists in its Hollywood ranks, Eric Johnston, president of the Motion Picture Association of America, protested to the Committee, characterizing its accusations as misleading and unfair. Mr. Johnston has this to say in a release to the press, following the Committee's submission of its report last week-end to Congress:

"The House Un-American Activities Committee's report on Hollywood is misleading and unfair.

"I want to comment on two points in the report.

"Point No. 1:

"The report states that the industry has failed to take positive and determined steps to check communism in Hollywood. This is untrue.

"As a matter of fact, the motion picture industry has taken many positive and determined steps against communism and communists.

"For example, the committee knows that leaders of the industry voluntarily agreed in a statement of policy in 1947 that they would not knowingly employ communists. This policy has been adhered to unswervingly. Many have been discharged. The policy has resulted in our members being sued in courts for large sums, and suits are still in progress. This has not deterred us, and it will not.

"By failing to mention these positive and determined steps, the committee has done a tremendous disservice to a fine and patriotic industry and to the fine and patriotic men and women who make pictures in Hollywood.

"Point No. 2:

"The report says that efforts were made by communists to influence the content of motion pictures.

"But nowhere in the report is there a shred of evidence that communists ever succeeded in influencing the content of a single motion picture made by any of our members.

"We have made repeated efforts to have the committee name any picture that contained subversive propaganda. We have offered to show the committee any film it wanted to see. The committee in 1947 reported not a single picture of ours that contained communist propaganda. It has reported none since. As there is no un-Americanism in our pictures, the committee should do the fair and honorable thing and stop this accusation.

"As a matter of fact, the communists abroad hate our pictures because they reflect the ideals of our free

society. Wherever our pictures go in foreign lands, they are powerful weapons of democracy.

"Our industry stands on that record."

Allen Rivkin, president of the Motion Picture Industry council, which is made up of the different Hollywood guilds, unions and management groups, joined Mr. Johnston in denouncing the committee's unfair and unjust accusations. He called the attention of the public to the fact that, on virtually the very day that the committee condemned the motion picture industry for not discharging communists, a Federal jury in Los Angeles returned a verdict that a motion picture producer cannot fire an employee for unpopular political activity.

"This is doubly ironical," stated Mr. Rivkin, "in view of the fact that the Hollywood producers appear to be the only management group in America that risked legal consequences as far back as 1947 by discharging men regarded by the House Committee as communists."

The Federal jury verdict referred to by Mr. Rivkin was given last week in favor of Ring Lardner, Jr. and Adrian Scott, two of Hollywood's "Unfriendly Ten," against two major film companies that cancelled their contracts after their appearance in 1947 before the House Committee. Both men had been cited for contempt of Congress and sentenced to a year in jail.

Both Mr. Johnston and Mr. Rivkin showed logic in their defense of the industry. But will the Committee reverse its stand and admit that the motion picture industry is making strenuous efforts to weed out communists from its employee ranks? It is to be doubted, for this is an election year and the members want to show that they are watching out for the interests of the people of the United States so that they may get their votes.

The House Committee has done excellent work in smoking out communists, but it should not resort to wreckless accusations when the facts do not warrant them.

One thing that should be made clear to the Committee is that Hollywood is not the motion picture industry. Recently the Committee subpoenaed several Hollywood doctors and lawyers who, either admitted that they were communists, or refused to commit themselves. These people are not part of the motion picture industry just because they live in Hollywood.

All the ills visited on Hollywood have been caused by the refusal of the infamous "Ten" to answer the questions of the Committee at the hearings, and by the actions of other misguided actors, directors and writers, who make a fuss over defending the "Ten."

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### **"Mutiny" with Mark Stevens, Angela Lansbury and Patric Knowles**

(United Artists, March 14; time, 77 min.)

Photographed in Technicolor, this adventure melodrama should give pretty good satisfaction to the indiscriminating action fans. The story takes place during the War of 1812 and deals with the efforts of a young American sea captain to obtain and transport \$10,000,000 in gold from France to the United States to help finance the war against the British. How his efforts are temporarily thwarted by the machinations of a scheming friend and a mutinous gun crew who lust for the gold make up the bulk of the plot. Although the story is not written too well, and one guesses in advance just what twists the plot will take, it offers sufficient excitement and suspense in the encounters with British warships and in the clashes between the hero's men and the cutthroat gun crew. The direction and performances are competent:—

When a group of French citizens agree to lend the United States Government ten million dollars in bullion to fight the British in the war of 1812, Mark Stevens, a young sea captain, is asked to break through the British blockade and make the hazardous trip to Le Havre and back. Stevens accepts the assignment on condition that Patric Knowles, who had been cashiered out of the British navy as a thief, go along with him. The request is granted when Stevens argues that no other man knew as much about the English fleet and the English and French coastlines. Knowles agrees to go along, solely for the chance to visit Paris and find Angela Lansbury, an avaricious young woman who had jilted him several years previously. Knowles brings aboard his own gun crew, a surly group of seamen headed by Gene Evans, who soon learns about the gold. He makes plans to take over the ship, place Knowles in command, and divide the gold among the gun crew. Knowles agrees to go along with the mutiny because the gold would enable him to hold on to Angela. The ship reaches Le Havre after many narrow escapes, and the gold is brought aboard by Stevens and Knowles in the form of an anchor. Angela becomes a passenger. When the ship reaches the open sea after outwitting a British man-of-war, Knowles and his cutthroats carry out the mutiny and take control of the ship. Knowles sets Stevens afloat on a plank, giving him a bare chance to reach safety. Washed ashore on a Carolina beach, Stevens persuades the captain of a U.S. Naval vessel to head for Havana in order to catch up with Knowles and save the gold. The mutineers are traced to an uninhabited island in the Bahamas, where Stevens and a party of American sailors board the ship and subdue the gun crew after a bloody battle in which Angela loses her life. A British warship arrives on the scene before they can set sail. To save the situation, Knowles volunteers to torpedo the warship in an untried submarine made for a two-man crew. Stevens accompanies him. The mission is successful, but the submarine sinks and Knowles, in a noble gesture, sacrifices his life to save Stevens from a watery grave.

It was produced by Maurice and Frank King, and directed by Edward Dmytryk, from a screenplay by Philip Yordan and Sidney Harmon, based on the story by Hollister Noble.

Suitable for the family.

### **"Lady Possessed" with James Mason, June Havoc and Stephen Dunne**

(Republic, Jan. 26; time, 87 min.)

Out of the ordinary in thought and action, this psychological melodrama may prove to be a fairly interesting attraction if booked in art houses and other theatres that specialize in foreign films. But even in such situations its acceptability is questionable, for the story touches on clairvoyance, reincarnation, mental telepathy and the like, and only those who believe in such things may accept it without criticism. The picture is hardly suitable for regular theatres, for it is the kind that the average picture-goer, particularly the "teen-ager, will find difficult to understand and appreciate. There is no comedy relief, and the photography is rather somber:—

June Havoc, lying semi-conscious in a London nursing home, overhears James Mason, a famous pianist-singer, denounce the hospital authorities for the outmoded medical treatment used on his critically ill wife. He takes the ailing woman home and, shortly afterwards, she dies. June becomes well and Stephen Dunne, her husband, thinking that a country residence will do her good, rents Mason's home.

When June first enters the house, she begins to feel the impact of the dramatics she had witnessed at the hospital in her semi-conscious condition. And after learning from Mason's housekeeper of his deep attachment for his departed wife, June develops the obsession that she is destined to take the place of the dead woman in Mason's life. Since the dead woman had dark hair, June dyes her blonde hair black, and she even takes up painting when she learns that Mason's wife had been an artist. She makes Mason's acquaintance, and he sees in her the familiar type of woman enamoured of a stage celebrity. Prepared to take pleasure where he can find it, Mason offers to take her along on a continental tour. June misinterprets his intentions and sees herself accepted in the role of his adored wife. Dunne comes to the realization that June is in the grasp of an overwhelming madness when she bids him farewell. He talks to Mason, who first becomes aware of her obsession. Angered, he rushes to his country home and berates June for meddling with his past and for trying to take the place of his wife. The tirade is more than June can stand, and she determines to kill herself. Dunne catches her just as she is about to throw herself in front of a passing train, and in the sanctuary of his arms she finds herself no longer possessed by a ghostly dream of a great passion.

It was produced by James Mason, and co-directed by William Spier and Roy Kellino, from a screenplay by Pamela Kellino and Mr. Mason, based on the novel "Del Palma," by Miss Kellino.

Adult fare.

### **"Aaron Slick from Punkin Crick" with Alan Young and Dinah Shore**

(Paramount, April; time, 95 min.)

Based on the old William Benjamin Hare play of the same name, this Technicolor comedy with music should give fairly good satisfaction to the general run of audiences, although it probably will find its best reception in the smaller towns and cities. Its familiar story about a country bumpkin's romance with a young widow in a farming community, and about the manner in which he outwits a city slicker who tries to cheat the widow, offers a number of laugh-provoking situations, with most of the humor being of the bucolic kind. The funniest part of the picture is where the bumpkin goes to Chicago to protect the widow from the slicker and gets himself involved with a designing vamp. How she cheats him of his money and the manner in which he retrieves it makes for an hilarious purse-snatching chase. Alan Young, as the bumpkin, and Dinah Shore, as the widow, register well in their respective roles, as does Robert Merrill, the opera star, as the city slicker. Worked into the proceedings are a number of pleasing songs:—

After wooing Dinah, his neighbor, with considerable restraint for quite some time, Young gets up enough courage to kiss her. Just as their romance reaches the critical stage, Robert Merrill and Adele Jergens, his "cousin," actors in a touring tent show, put up at Dinah's house as boarders. Dinah becomes enthralled by their slick city talk about the wonders of life in Chicago. Actually, Adele and Merrill had just mulcted \$20,000 from Chicago investors in a phony real estate deal, and were using Dinah's home to hide out. Noticing an oil slick on Dinah's farm, Merrill determines to buy it fast and coin a quick fortune. Learning of the plan but aware that the oil was from a barrel that had toppled off his wagon, Young deliberately tricks Merrill into bidding \$20,000 for the property. Meanwhile Young and Dinah had quarrelled, and she decides to move to Chicago for a real spree. When Merrill commences drilling, Young tells him about the spilled oil. Merrill, furious, sets out for Chicago to find Dinah and retrieve his money. Young follows and, after a series of escapades in the big city, catches up with Dinah just as Merrill threatens to put her in jail unless she returns the money. Having discovered that Merrill is wanted by the police for the phony real estate deal, Young gets rid of him by preparing to call the authorities. Dinah, grateful, returns to Punkin Crick to become Young's bride.

It was produced by William Pearlberg and George Seaton, and directed by Claude Binyon from his own screenplay.

Fine for the family.



**"With a Song in My Heart" with  
Susan Hayward, Rory Calhoun and  
David Wayne**

(20th Century-Fox, April; time, 117 min.)

Excellent! Biographical of the career of Jane Froman, the singer who staged a courageous comeback after suffering near-fatal injuries in a plane crash while traveling overseas to entertain our service men during World War II, "With a Song in My Heart" is a stirring, heart-warming human interest drama, expertly directed and flawlessly acted by an excellent cast. Photographed in Technicolor, and given handsome production values, it should prove to be one of the year's top box-office hits, for it is a wholesome entertainment, the kind that is endowed with ingredients that give it definite mass appeal. Susan Hayward, as Miss Froman, is superb. The picture has more than twenty-five popular song hits sung by Miss Froman, and one cannot help but marvel at the perfect synchronization of her dubbed in singing voice and Miss Hayward's lip movements and gestures. In this respect, the film is not unlike "The Jolson Story." Aside from her expert impersonation of Miss Froman as a singer, Miss Hayward puts over with rare feeling the indomitable courage of a young woman who, though struck down by a tragic accident that leaves her without the use of her limbs, resumes her singing career on crutches and even under such conditions travels more than 30,000 miles in a tour of Army camps. One feels keenly the misery she suffers as she undergoes a series of operations in between singing engagements. Many of the scenes, particularly those that depict the deep admiration felt for her by the GI's and the general public, leave one with a lump in the throat. David Wayne and Rory Calhoun, as the men in her life, and Thelma Ritter, as her wise-cracking, devoted nurse, are among the others in the cast who contribute much to the entertainment values.

Briefly, the story traces Miss Froman's career from 1936, when she meets Dan Ross (played by David Wayne) an entertainer, at a radio audition. Ross, recognizing her unusual talent, becomes her unofficial manager and under his guidance she attains great success both in New York and Chicago. Ross makes no progress with his own career, but he blithely ignores his own failure when Jane agrees to marry him. As her husband-manager, Ross guides Jane to even greater fame, but their marriage becomes strained when he starts resenting their partnership of celebrity and nonentity. To save the marriage, Jane offers to give up her own career so that he might concentrate on his own as a songwriter, but he huffily refuses to let her make the sacrifice for him. With the advent of World War II, Jane accepts a USO invitation to entertain the troops abroad. En route to Lisbon, the plane crashes, seriously injuring Jane and leaving little hope that she will ever walk normally again. In the months that she spends in a Lisbon hospital, Jane falls in love with John Burn (played by Rory Calhoun) the crashed plane's pilot, and he with her, but she does not encourage him out of loyalty to Ross. Her courage bolstered by Burn and by Thelma Ritter, her nurse, Jane submits to an endless series of operations and eventually, with the aid of crutches, resumes her career. She becomes a great favorite, admired by all. Her happiness is complete when Ross gracefully steps out of her life and clears the way for her marriage to Burn.

Lamar Trotti wrote the screenplay and produced it. Walter Lang directed it.

Grand entertainment for all.

**"The Woman in Question" with Jean Kent**

(Columbia, no rel. date set; time, 88 min.)

This British-made murder melodrama is a cut above most pictures of this type by reason of the story's unique treatment and of the expert direction. What makes the picture novel is that the circumstances leading to the murder are recreated by five witnesses, each of whom gives a different version to the police. Their stories, which are presented in a series of flashbacks, depict the murdered woman in a different light, thus she is shown as a shy, retiring woman in one version, and a hardened, unrefined woman in another.

Jean Kent, as the woman who meets a violent end, does a fine acting job, giving just the right shading to each of the characterizations envisioned by the witnesses. As entertainment, however, it is a picture that will appeal mostly to art house patrons; the general run of audiences may find the abrupt and conflicting flashbacks confusing:—

When Jean, a fortune-teller, is found murdered in her room, police inspector Duncan Macrae finds that each of five witnesses saw the circumstances leading up to her death in a different light. Hermione Baddeley, her landlady, tells him that Jean, a queenly person, had been visited by Susan Shaw, her sister, a nasty, self-centered girl, who, accompanied by Dick Bogarde, had had a violent quarrel with Jean. When Macrae interviews Susan, she tells him that Jean was a mean, slovenly person who neglected her bed-ridden husband and, out of jealousy, was trying to obstruct her marriage to Bogarde. Macrae then interviews Bogarde, who states that he had once rejected Jean's efforts to have an affair with him, and that she planned to interfere with his pending divorce so as to prevent his marriage to Susan. Macrae then visits Charles Victor, owner of a pet shop nearby, who tells him that Jean had been a sweet, gentle person, and that she had accepted his marriage proposal before her murder. While sifting the evidence at police headquarters, Macrae is visited by two teen-aged girls who tell him that they had witnessed a quarrel between Jean and John McCallum, a merchant seaman. McCallum is picked up by the police, and he tells Macrae that Jean had promised to marry him, but each time he returned from a voyage he found her with a different man. The same thing had occurred on the night of her murder. Carefully reconstructing the conflicting stories, Macrae discovers that the pet shop owner is the murderer and gains a confession from him.

It was produced by Teddy Baird, and directed by Anthony Asquith, from a screenplay by John Cresswell.

Adult fare.

**"The Belle of New York" with  
Fred Astaire and Vera-Ellen**

(MGM, February; time, 82 min.)

Despite the fine Technicolor photography and the usual lavish MGM production values, this musical leaves much to be desired and will have to depend on the drawing power of the players. The story, which is set in the gaslight era, is extremely thin and lifeless, though it serves well enough as a framework for the musical interludes. The song-and-dance numbers themselves are entertainingly staged, and a few of them are a delight to watch, but none are of the kind that will remain in one's memory. Some comedy is provided by Marjorie Main, Kennan Wynn and Alice Pearce, but neither one registers strongly because of the inadequate story material:—

The story, such as it is, depicts Fred Astaire as an irresponsible playboy, nephew of Marjorie Main, a rich Park Avenue matron interested in Bowery missions. Astaire, who had a habit of proposing to every pretty girl he meets, falls in love with Vera-Ellen, a Bowery mission worker, and it soon becomes apparent to him that he must change his ways to be worthy of her. He seeks out honest employment but fails miserably in every job. Nevertheless, Vera is understanding and agrees to marry him. On the eve of their wedding, Astaire finds himself compelled to drink a toast with many of Vera's Bowery friends, with the result that he becomes intoxicated and fails to show up for the wedding. Vera breaks with him. When Astaire pursues her, he is told by Alice Pearce, her co-worker, that Vera had taken to high living in notorious cafes. Vera decides to follow through on Alice's fib and, dressed in flashy clothes, visits a cafe where Astaire worked as a singing waiter. In the course of the evening Astaire takes exception to an insulting note sent to Vera by a patron and starts a free-for-all brawl. This results in a police raid, but all turns out well in the end when the lovers become reconciliated.

It was produced by Arthur Freed, and directed by Charles Walters, from a screenplay by Robert O'Brien and Irving Elinson, based on the play by Hugh Morton.

Suitable for the family.



### A JOB FOR COMPO

Talking to about one thousand prominent people of Portland, Oregon, at the recent junket in connection with the premiere of "Bend of the River," William Goetz, head of the Universal-International studio, said also the following:

"The motion picture industry is the only industry which consistently contributes its talent, money and facilities to every worthwhile cause without any profit whatsoever to itself. In fact, Hollywood has become so generous in its contributions to all deserving causes that these contributions have come to be taken for granted and are completely overlooked by those who seek to condemn Hollywood and its workers . . ."

Mr. Goetz's statement should have been told, not only to the people of Portland, but to those of the entire United States. And there should be added the fact that every time the United States Government wants to convey to the people of this country some educational message, the first medium whose help it seeks is the motion picture industry, which invariably puts its best forward to be of service. And what does the industry get in return? Villification.

What better way is there for creating good will for the industry than by telling the people of the United States what Bill Goetz told to a few citizens of Portland? This is the kind of gospel that COMPO should spread far and wide, for it cannot help but create in the public a greater respect for the industry and win us countless new friends.

### A LESSON FOR THE PRODUCER-DISTRIBUTORS

Referring to our editorial "What a Chance for Good Will," which appeared in the January 19 issue and which suggested to the producer-distributors that they place advertisements in every worthwhile newspaper in the country to acquaint the public with the sacrifices made by the group of Hollywood personalities who traveled all over the world during the Christmas and New Year's holidays to entertain American troops, Arthur Cole, president of the Motion Picture Association of Greater Kansas City, and H. Brunner, of the advertising department of Fox Wisconsin Theatres, have sent to this office newspaper clippings of ads placed by their respective organizations in connection with these tours.

The advertisement of Mr. Cole's organization, which appeared in the December 22 issues of the *Kansas City Times* and *Star*, contained a reproduction of an Associated Press story about the departure of the stars, noting that it had appeared on page 22 of the December 21 *Kansas City Times*, and had this to say: "This statement wasn't front page news! Probably because there's nothing sensational about good deeds . . . Ask yourself this question? Would you leave home and fireside to perform a similar mission?"

Fox Wisconsin Theatres ran a full-page color ad in the January 19 issue of the *Milwaukee Journal*, under the heading "Hollywood We're Proud of You," and told the public of Wisconsin of the film personalities who left their homes to personally meet and entertain the servicemen during the holidays.

HARRISON'S REPORTS feels confident that the aforementioned advertisements won many new friends and a greater respect for the industry in the Kansas City and Milwaukee areas. This good will could have been won throughout the country if the producer-distributors had played up the story through meaningful institutional ads.

### "Hoodlum Empire" with Brian Donlevy, John Russell, Claire Trevor, Vera Ralston and Forrest Tucker

(Republic, no rel. date set; time, 98 min.)

A very good melodrama, produced, directed and acted with great skill. Although it is based on a racketeering theme, the story is different from the usual run in that it depicts John Russell, as a former racketeer, determined to go straight, despite pressure from his former associates. Much sympathy is felt for Russell who, as a result of his experiences overseas in World War II, had gained a new respect for his fellow man. The action is so realistic that one feels as if present in real-life occurrences. The scenes where Russell's life is placed in great danger hold one in tense suspense. The situation where Brian Donlevy, as head of a Congressional investigating committee, expresses his regrets to Russell for having doubted him are extremely touching. There is some comedy relief here and there:—

As head of a Senatorial investigating committee, Donlevy, a fearless and honest Senator, opens in New York an inquiry into nation-wide mob control and crime. The committee is unable to find Luther Adler, king-pin of the hoodlum empire. Forrest Tucker, Adler's chief lieutenant, denies any knowledge of his whereabouts, and Taylor Holmes, Adler's mouthpiece, furnishes a smooth alibi for Adler's failure to appear. Actually, Adler was hiding out in his fabulous New York penthouse. Another star witness sought by the committee is John Russell, Adler's nephew. Adler had reared Russell in the rackets and loved him like a son, but Russell, as a result of his experiences in the invasion of Normandy, had gone straight. Adler's fabulous offers to lure Russell back to crime had been in vain, for he now was married happily to Vera Ralston, a French girl who had saved his life in France, had two children with her, and was earning a fair livelihood operating a small-town gas station. Russell's refusal to go back into the rackets makes Adler his implacable enemy. In due time Russell learns that Adler had put all his gambling joints and other rackets in his (Russell's) name, and neither the Senate committee nor the town's law-enforcement authorities believe that he had nothing to do with these rackets. Grant Withers, a blind ex-Army chaplain who lived with Russell, calls on Tucker and, through confidential information given to him by Russell, threatens to expose the gang's secrets unless Russell is left alone. Tucker kills Withers by pushing him down an elevator shaft. Heartbroken when he learns of his friend's death, Russell goes to the gang's headquarters to have it out with Tucker and Adler. Tucker's attempt to kill Russell is halted by the timely arrival of Adler, but Russell still refuses to play ball with his uncle. Claire Trevor, Russell's former girl-friend, who still loved him, senses his danger; she summons Donlevy and the police by telephone and informs them that Russell is honest in his assertion that he was no longer connected with the rackets. By the time Donlevy and the police arrive, Claire is killed by Adler for squealing, while Adler himself dies from a bullet that Tucker had intended for Russell. The police arrest Tucker, and Russell is publicly cleared and thanked by Donlevy for his cooperation.

It was produced and directed by Joseph Kane, from a screenplay by Bruce Manning and Bob Considine.

Morally unobjectionable.



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### COMPO'S ANNUAL MEETING

At its two-day annual meeting held in New York last week, the board of directors of the Council of Motion Picture Organizations elected Spyros P. Skouras, head of 20th Century-Fox, as its new president, succeeding Ned E. Depinet who, as every one agrees, deserves great credit for holding the organization together since its inception some three years ago, in spite of the fact that friction within the organization threatened its very existence. For his sincere and patient efforts in behalf of trade unity, Mr. Depinet rates the thanks of every one in the industry.

Mr. Skouras, who is in Europe on business and was there at the time of his election, has not yet accepted the post officially, but it is anticipated that he will accept it, despite the pressure of his own business affairs.

In selecting Mr. Skouras, the nominating committee, under the chairmanship of Jack Alicoate, publisher of the *Film Daily*, stated in a resolution that it was conscious of the difficulty of finding a successor to Mr. Depinet, because of the "extraordinary high standards" already laid down by him. "Thus we believe," continued the resolution, "that our new president must believe squarely in the unity of the industry and must, through his record, public and private, have demonstrated his dedication to this principle. He must be a man of the highest personal integrity and the deepest professional capacity. He must be a figure who commands the respect of his fellow workers in the industry and the public at large, whom we all serve."

The unanimous election of Mr. Skouras by the board is indicative of its full agreement with the nominating committee's belief that he, not only "ideally fills all these qualifications," but also "supplements them with his own great personal enthusiasm, almost spiritual in its intensity." Mr. Skouras is indeed a fine choice to head COMPO. Under his capable leadership, the industry can look forward to a promising future for COMPO. But it is not a job that he alone can do; he will need, and will deserve, the full support and cooperation of every segment of the business.

A loss to COMPO is the resignation of Arthur L. Mayer from his post as executive vice-president. Mr. Mayer worked hard to make COMPO meaningful, and he accomplished much with the limited funds made available to him. It is no secret that he stuck to the job at a great personal sacrifice, and for this reason his desire to resign is understandable. The board decided to permit Mr. Skouras to choose a successor to Mr. Mayer.

The other officers elected include Herman Robbins, head of National Screen Service, as treasurer, and Sidney Schreiber, MPAA counsel, as secretary.

Among the other important actions taken at the meeting were the adoption of a strongly-worded resolution branding the Un-American Activities Committee report on Communism in Hollywood as "unfair and unjust," and demanding that the Committee correct the injustice its report had done to the good name of the industry and its members; the approval of a new flat-rate dues assessment plan based on a theatre's seating capacity; and the authorization of a committee to study the advisability of conducting a fresh campaign to reduce or eliminate the Federal admission tax.

As to the resolution indicting the Un-American Activities Committee's report, it was decided that a prominent industry figure will appear shortly in all the five newsreels to

read portions of the resolution and thus acquaint the movie-going public with the industry's stand. Steps will be taken also to obtain the widest coverage possible in newspapers, radio and television to let the people of the country know, not only of the industry's diligent efforts to keep Communists out of its own ranks, but also of the important role it has played and is playing in the fight against our country's enemies.

The new dues plan, which was unanimously adopted by the board, was recommended by a special committee headed by Trueman T. Rembusch and including Sam Kirby, Harry Brandt, Rotus Harvey, Oscar A. Doob and Ben Kalmenson.

Under the plan, conventional indoor theatres would pay a yearly rate of \$10 if the seating capacity is 500 or less; \$15 if between 500 and 750 seats; \$25 if between 750 and 1,000 seats; \$50 if between 1,000 and 2,500 seats; and a top of \$100 if the seating capacity exceeds 2,500.

Drive-in theatres would be assessed at the yearly rate of \$10 up to a capacity of 300 cars; \$15 for a capacity of between 300 and 500 cars; \$25 if between 500 and 600 cars; and a top rate of \$50 for all drive-ins with a capacity in excess of 600 cars.

The committee estimated that approximately \$200,000 could be raised from the exhibitors under this plan, which sum, of course, would be matched by the distributors.

To facilitate and encourage payment of dues by the exhibitors, the program calls for the setting up of local exhibitor committees, which will have the power to make adjustments in cases where an exhibitor can show that the new formula is inequitable in his particular situation. Such an exhibitor may, for example, be permitted to continue paying dues on the basis of one-tenth of one per cent of his film rental, should he desire to do so.

The new dues plan appears to be a good one, first, because of its simplicity, and secondly, because the assessments are so relatively small that payment should not create a hardship for any exhibitor.

Up to now the work cut out for COMPO has been hampered greatly because of the lack of adequate financial support from exhibition. As Arthur L. Mayer said in his report to the board at the opening session, "Everybody paid and still pays lip service to unity. Very few pay more. If our industry were threatened tomorrow with legislation depriving it of its raw stock, for instance, or closing our theatres, we would, overnight, raise a fighting fund of many millions and every group in the country, however small, would be clamoring for admission to our councils. The threat to our existence is today even more critical. But thus far the steps we have taken in self-defense can only be described as pitiful and picayune compared to the physical and financial resources at our disposal and the emergency which confronts us."

After outlining a long-range program of future COMPO projects and estimating the cost at about \$900,000, with at least \$200,000 needed immediately to implement the program, Mr. Mayer had this to say:

"If you don't really believe in the benefits of united action, let's call it off at once. Call it off forever. We have more than enough money in the treasury to pay off everybody, to settle our bills and to settle COMPO."

"Personally, I think that would be a colossal blunder and a terrible commentary for all the world to read, on our lack

(Continued on back page)



### **"The Pride of St. Louis" with Dan Dailey and Joanne Dru**

(20th Century-Fox, April; time, 93 min.)

Autobiographical of the career of Dizzy Dean, one of the most colorful figures in the history of baseball, "The Pride of St. Louis" is a thoroughly heart-warming comedy drama. It should appeal to women as much as to men, for, though it has a baseball background, the bulk of the story concentrates on Dean's personal life, with particular emphasis on his romance with and marriage to Patricia Nash, effectively and charmingly played by Joanne Dru. Dan Dailey, as Dean, comes through with another one of his fine performances, fully capturing the inoffensive brashness and swaggering geniality of the fun-loving Dean, whose amazing skill as a pitcher and amusing antics in the ball park won him national fame. It is a lovable and human characterization, and for that reason one feels deep sympathy for him when his pitching arm fails after an injury and he sinks to the minor leagues. His comeback as a baseball announcer makes for a happy ending that will leave the audience pleased:—

Briefly, the story traces Dean's career from the time a major league scout spots him pitching ball for an amateur team in an Arkansas town. Signed to play with Houston, of the Texas League, Dean quickly proves his skill and he soon finds himself pitching for the St. Louis Cardinals. Meanwhile he meets and falls in love with Patricia, a Houston girl, whom he marries after a whirlwind courtship. He induces the St. Louis owners to sign Paul "Daffy" Dean (played by Richard Crenna), his brother, and between them their pitching keeps the team at the top of the league. Daffy's career is cut short when his pitching arm is injured permanently, and several years later a similar fate befalls Dizzy. He refuses to become reconciled to the fact that his pitching days are over and tries unsuccessfully to make a comeback in the minor leagues. His disappointment makes him moody and leads to a separation from Patricia. He finds a new niche for himself in baseball when he accepts an offer to broadcast the games, and his colorful descriptions of the games win him new fame. His unorthodox grammar, however, brings on a protest from the city's school teachers, who charge that he prevents them from teaching proper English to the children. Dizzy, in a touching farewell broadcast, quits his announcing job after explaining that he himself had never had an education and that he did not realize that the children were being influenced by his bad English. His honesty impresses the teachers, and they plead with him to resume broadcasting. His happiness is complete when Patricia reunites with him.

It was produced by Jules Schermer, and directed by Harmon Jones, from a screen-play by Herman J. Mankiewicz, based on a story by Guy Trosper.

Fine for the entire family.

### **"Talk About a Stranger" with George Murphy, Nancy Davis and Billy Gray**

(MGM, April; time, 65 min.)

A moderately interesting melodrama that should get by on the lower half of a double bill in secondary situations. The story, which revolves around the uncontrollable actions of a youngster who erroneously suspects a mean-looking stranger of poisoning his dog, is rather complicated and unconvincing, although it does point up a good moral to the effect that considerable injustice can be done by those who jump to conclusions. It does have a few tense situations, but on the whole there is a minimum of excitement. Neither the writing nor direction are anything to brag about, and the acting is just so-so:—

Billy Gray, 11-year-old son of George Murphy and Nancy Davis, is delighted when he becomes the owner of a stray dog. In the course of his boyish activities, Billy finds reason to become antagonistic toward Kurt Kaszner, a mysterious stranger who had just moved into town, and whose attitude was most unfriendly. When he finds his dog lying dead in Kaszner's yard, Billy suspects that it had been poisoned by the sinister stranger, despite his denial of any

knowledge of the crime. Lewis Stone, kindly editor of the local newspaper, points out to the chagrined Billy that he had no proof of Kaszner's guilt. The youngster goes in search of proof and comes across circumstantial evidence that, not only convinces him that Kaszner had poisoned the dog, but that he was also a murderer—a suspicion he spreads throughout the entire town. Meanwhile Billy's father, a citrus fruit grower, is too engrossed in the problem of keeping his oranges from freezing to worry about his son's activities. In the complicated events that follow, Billy, in recrimination, damages an oil storage tank owned by Kaszner and injures himself as he tries to flee the scene. Kaszner takes Billy into his home and administers first aid. The youngster is surprised to find that he is really a kindly person, and the reason for his unfriendly attitude is explained when he reveals that he is a doctor who had gone into seclusion because of grief over the death of his son on an operating table. Meanwhile Billy learns that his dog had been killed by poisoned meat left for coyotes by a neighboring rancher. Having learned the folly of jumping at conclusions, Billy almost bursts with happiness when Kaszner presents him with a puppy.

It was produced by Richard Goldstone, and directed by David Bradley, from a screenplay by Margaret Fitts, based on a story by Charlotte Armstrong.

Harmless for the family.

### **"Young Man with Ideas" with Glenn Ford, Ruth Roman and Denise Darcel**

(MGM, May; time, 84 min.)

Packed with laugh-evoking situations from start to finish, this comedy should give pretty good satisfaction to the general run of audiences. It is a broad and amusing story of the unlikely mixups that occur in the life of a bright but shy young lawyer when he leaves Montana with his wife and three children to try his luck in Los Angeles. His innocent involvement with a blonde law student and a French cabaret singer, and his encounters with a group of tough characters after his wife unwittingly accepts a bet on a horse race, lead to a series of farcical situations that keep one laughing throughout. Much of the picture's amusing flavor stems from the excellent performance of Glenn Ford as the harassed young lawyer. Ruth Roman, as his wife; Nina Foch, as the blonde law student; Denise Darcel, as the voluptuous French singer; and Sheldon Leonard as a tough bookie, add much to the story's humorous aspects:—

Life changes suddenly for Ford when, following the advice of Ruth, his wife, he demands a partnership in his employer's law firm and is promptly discharged. Filled with high hopes, Ford, accompanied by Ruth and their three children, heads for Los Angeles with just enough money to live for five months until he can pass the California bar examination. They rent quarters in a bungalow formerly occupied by a bookie, and the phone rings constantly with people trying to place bets. To save the cost of books in the law review class, Ford makes an arrangement to study in the apartment of Nina Foch, a law student, who gets him a part-time job with a collection agency that employed her. Nina finds herself attracted to Ford, as does Denise Darcel, a singer, whom he befriends while trying to collect a bill, but he resists both of them. Complications arise when Ruth, exasperated by the phone calls, accepts one of the bets to get rid of the caller; the horse wins, making her responsible for a pay-off of \$800. Upset by this happening, the usually mild Ford slugs the bettor when he calls to collect the money, and he is presumed to be an underworld character. As a result, he gets into a brawl with Sheldon Leonard, the city's leading bookie, and both are arrested for disorderly conduct. Ford's refusal to plead guilty to the charge results in a court-room trial in which he wins an acquittal. His brilliant defense impresses a prominent lawyer, who offers him a job as 34th partner in his law firm.

It was produced by Gottfried Reinhardt and William H. Wright, and directed by Mitchell Leisen, from a screenplay by Arthur Sheekman.

There are no offensive sex situations.



### "Anything Can Happen" with Jose Ferrer and Kim Hunter

(Paramount, May; time, 107 min.)

A pleasant, heart-warming comedy-drama, based on George and Helen Papashvily's best-selling autobiographical novel about the adventures and misadventures of a Russian-Georgian immigrant. Much of the picture's charm and warmth stems from the sympathetic characterizations, particularly that of Jose Ferrer, who does an outstanding job as the immigrant. His learning to speak English, his shy courtship with Kim Hunter, a friendly American girl, and his ambition to attain American citizenship, provide the film with many laugh-provoking moments, but through it all the characterization retains a humaneness that wins the audience's sympathy and understanding. There is considerable humor, as well as human appeal, in Ferrer's relationship with a group of Georgian friends, a warm-hearted people who are ready to stage a banquet on the slightest provocation. The running time is a bit too long, but it is not a serious flaw:—

Accompanied by Kurt Kasznar, who could speak English, Ferrer arrives in the United States and determines to find Oscar Beregi, his uncle, whose address was unknown to him. He and Kasznar obtain jobs on a roofing contract. One day Ferrer, though innocent, is hailed to court for picking flowers with other immigrants in Central Park. He pleads not guilty and wins an acquittal, plus the admiration of Kim Hunter, the court stenographer, whose hobby is recording songs of the foreign-born. She invites Ferrer to her apartment to sing and record some folk songs, and there, through a coincidence, he learns of the whereabouts of his uncle. The uncle, a chef, insists that Ferrer move into his boarding house, operated by Eugenie Leontovich, a Georgian, who catered to other Georgian boarders. Ferrer becomes assistant chef to his uncle, diligently learns to speak English, and shyly pursues Kim, who merely treats him as a good friend. When Kim goes to California to be near her ill grandmother Ferrer makes up his mind to follow her. His uncle and their Georgian friends decide to accompany him. Arriving in Pasadena, Ferrer discovers that Kim comes from a wealthy family; he feels unequal and decides not to propose to her. Meanwhile, through a chain of circumstances, he had become the owner of a dilapidated citrus fruit ranch, and with the help of many Georgians in the area the ranch is put into shape. Through Ferrer's uncle, Kim learns of Ferrer's love for her and she begins to wonder if she could love him, too. One night, when a freeze threatens Ferrer's orange groves, Kim, wise in the way of orange ranchers, rushes to his aid and saves most of the trees. Her concern for him brings her to the realization that she really loved him, and she encourages him to propose.

It was produced by William Pearlberg, and directed by George Seaton, who wrote the screenplay with George Oppenheimer.

Fine for the family.

### "When in Rome" with Van Johnson and Paul Douglas

(MGM, April; time, 78 min.)

A fairly amusing comedy-drama, revolving around an American parish priest and an escaped American convict, who are thrown together in a series of odd adventures while visiting Rome during the Holy Year. Most of the comedy stems from the fact that convict, to elude the Italian police, appropriates the priest's cassock, leaving the priest to be suspected as the convict. How the priest helps the convict to hide from the police by permitting him to masquerade as another priest, in order that he have a chance to cleanse himself of his sins, results in a number of laugh-provoking situations. Some of their adventures are, of course, far-fetched, but they make for considerable fun and excitement without exceeding the bounds of good taste. Both Van Johnson, as the priest, and Paul Douglas, as the convict, are competent in their respective roles. The picture was shot entirely in Rome against authentic backgrounds, which should prove fascinating to the picture-goers:—

Heading for Rome on a small steamer, Johnson, a poor parish priest from a small Pennsylvania town, finds that his roommate is Douglas, a rugged but genial fellow, who unbeknownst to him was an escaped convict. They become fast friends during the voyage, but when the boat docks in Italy Johnson awakens and discovers that Douglas had slipped away in his cassock, taking along his passport. Dressed in Douglas' garish clothes, Johnson is picked up by the police and has a difficult time convincing them that he is a priest and not Douglas. Given a new cassock, he reluctantly agrees to help Joseph Calleia, head of the police, find Douglas. Meanwhile Douglas, disguised as a priest, had managed to find quarters in a Rome monastery along with several other priests. In the developments that follow, Johnson catches up with Douglas, who confesses to his predicament and asks Johnson not to turn him over to the police until he has had a chance to make a Pilgrimage to the four necessary churches in Rome so that his sins will be forgiven. While visiting one of the churches, the pair are spotted by the police, and what follows is a hot pursuit with the police finally trapping Douglas at the Holy Door of St. Peter's, after completing his final steps in the Pilgrimage. While Johnson thinks of ways and means to gain a pardon for Douglas, news comes that he had escaped. Johnson searches for Douglas and ultimately finds that, to atone for his sins, he had joined a monastic order with the full blessings of the monks. Johnson bids him goodbye and promises to meet him at the next Holy Year—in 25 years!

It was produced and directed by Clarence Brown, from a screenplay by Charles Schnee and Dorothy Kingsley, based on a story by Robert Buckner.

Suitable for the family.

### "Okinawa" with Pat O'Brien, Cameron Mitchell and Richard Denning

(Columbia, March; time, 67 min.)

A routine war picture of program grade, in which most of the action takes place aboard a U.S. destroyer. With the exception of the battle scenes, in which Japanese suicide planes are shown attacking U.S. warships, the action is slow; it consists chiefly of talk. The battle scenes are stock shots, worked into the action intelligently, and these offer the thrills. On the whole, however, the picture offers little that has not been shown in numerous other war films. Many of the situations are forced, and the acting is nothing to brag about:—

Among those in the gunmount of the USS Blake, standing off Okinawa to cover Army landing craft, are Rhys Williams, the good-natured gun-crew captain; Richard Benedict, the spade-man and a guitar player; Jim Dobson, the hot-shell man who dreams of returning home, Cameron Mitchell, the powder man, a continual crabber; and Norman Budd, the first loader. With the cease-fire order, the men hope that they will be sent home because of battle fatigue, but some think that Pat O'Brien, their new captain, will insist that they remain, and they wish that Richard Denning, their executive officer, had been made captain. Meanwhile O'Brien informs his officers that the Blake is to stay at Okinawa in the first line of defense against Japanese suicide planes. Some of the men accept the order with grace while others gripe, but all determine to stop the Kamikazes. Wave after wave of Kamikazes attack the ship that night until one scores a direct hit, clinging to the Blake's bow in a mass of flames. O'Brien, aware that huge bomb was underneath the burning plane, risks his life to push it into the sea. Shortly after the news of President Roosevelt's death, the Kamikazes attack in even greater numbers. A fierce battle ensues, with U.S. Corsairs blasting the Zeros out of the sky. At that moment a Japanese submarine endangers the Blake, whose steering apparatus was out of order, but a depth bomb brings the sub to the surface and the Blake rams and sinks it. The battle ends in an American victory, but the Blake will not be homeward bound for some time.

Wallace MacDonald produced it, and Leigh Jason directed it, from a screenplay by Jameson Brewer and Arthur Ross, based on a story by Mr. Ross.

Unobjectionable for the family trade.



of leadership and our lack of statesmanship, but it would be less of a disaster to all of us than to maintain an industry organization ineffective and insignificant, hat in hand, constantly begging for support, neither honored nor respected in our ranks and consequently without honor or respect in the ranks of others."

It is hoped that Mr. Mayer's significant words will sink deep into the mind of every exhibitor who has failed to support COMPO. In COMPO, the industry in general and the exhibitors in particular have one of the greatest constructive and protective enterprises ever undertaken by the business, but it is not going to get anywhere without adequate financial support. And the amount each exhibitor is being asked to pay is infinitesimal when compared with the benefits to be derived.

### THE CONSEQUENCES OF PRODUCING PICTURES ABROAD

Under the heading, "H'WOOD ON O'SEAS PROD'N SPREE," the February 18 issue of *Daily Variety* states that the American producers will set a record by producing fifty films abroad during 1952.

The motive for producing so many pictures abroad is, of course, the desire of the producers to utilize their frozen funds. And because of the law that enables the actors to earn tax-free income if they should remain abroad for eighteen months, the producers are able to entice many prominent players to accept overseas assignments, thus making it possible for some of these pictures to draw good crowds.

But, while the utilization of frozen funds abroad is just like found money if applied to picture production, the American producers are hurting American labor at home and labor will not tolerate such a condition for long.

As to the evading of taxation by the stars, it is not doing the industry's public relations any good. The average person, who is heavily burdened with taxation, naturally resents it when others, who in his opinion are in a better position to stand taxation, get away with it.

Meanwhile Congress has already been disturbed by this loophole in the tax law, and is contemplating measures to plug it. In a United Press dispatch from Washington, dated February 22, it was said:

"Tax-writing Congressmen threatened today to close a newly-revealed income tax loophole to prevent any movie actor from taking advantage of it by leaving the country.

"The Congressmen were shocked by reports that some widely known screen personalities are planning to use the tax break intended for overseas workers as a means of escaping heavy assessments.

"Congress wrote into the new tax law a provision that persons do not have to pay U.S. income taxes on money they earn in foreign countries if they live abroad for 17 out of 18 consecutive months.

"Members thought they were making it easier for a limited group of technicians, engineers and others to carry on the Point 4 program for aiding underdeveloped areas.

"They belatedly realized that the loophole opened the way for some film actors to avoid paying any income taxes at all...

"Tax experts have figured out a high-bracket Hollywood entertainer could work just short of six months each in Italy and Britain, and just short of a year in France, without paying income taxes to any nation.

"We'll change the law and make it retroactive, if necessary," one Congressman said..."

The law will naturally be changed to prevent any one from getting away with a taxless existence, but the matter of producing so many pictures abroad can be solved only by the producers themselves. If they should compare the quality of the pictures produced in Europe with given stars with the quality of the pictures produced in the United States with the same stars they will realize how much inferior are the great majority of pictures that are produced abroad.

Even more important is the fact that the producers cannot hurt American labor and expect the picture business in this country to thrive.

### WASTED ENERGIES

According to reports in the trade papers, the "Unit Show Plan" advanced by Paul Klieman, general manager of the W. & R. Theatre Enterprises, of Philadelphia, is receiving enthusiastic exhibitor support, as indicated by letters Mr. Klieman has received following his recent announcement of the plan.

The plan, which is aimed at the elimination of double features, calls for the development of balanced unit shows that would provide two and one-half hours of film entertainment of variety and wide appeal. Such a unit, according to Mr. Klieman, should consist of a grade "A" feature with a least two or more established stars, running between 75 and 90 minutes; a featurette of opposite appeal to the main feature, with a least one marquee star and running between 30 and 40 minutes; a 15 to 20 minute public relations short, the subject of which should be of interest to at least 10% of the population; and a color cartoon with comedy material that would appeal to movie patrons of all ages.

Mr. Klieman now seeks to have exhibitor organizations discuss the unit project at their meetings, and to use their influence in urging the producers to give it consideration.

This paper wishes to save Mr. Klieman and all those exhibitors who have been stirred by his "Unit Show Plan" from wasting their energies. The idea is not new; the late Rothafael (Roxy) tried it and failed, for the obvious reason that different theatres have different problems and what "unit show" fits in one situation may not fit in many others.

What the exhibitors should use their energies on to better effect is to compel the distributors to provide, without charge, a complete program of shorts, newsreels, etc., whenever an exhibitor plays their pictures on a percentage basis. It is right and fair that they should do so. Exhibitor energies to that effect will not go to waste.

### SOUND ADVICE FROM AN ITALIAN MOVIE ACTRESS

In the November 24, 1951 issue of HARRISON'S REPORTS, under the heading, "What Ails the Industry," the following was said, in part:

"Instead of putting superannuated stars into romantic parts, which no longer suit them and which frequently bring snickers from the public, the producers would do well to give them prominent character parts to draw people to the box-office, while giving the romantic leads to the newer and younger players."

Now comes Sylvia Pampanini, one of Italy's popular actresses, to corroborate this paper's views. In a recent Associated Press dispatch from Rome, she is quoted as stating that some of Hollywood's top-notch actors are too old to make love, and she includes among them Clark Gable, Charles Boyer, Gary Cooper, Humphrey Bogart, Spencer Tracy, Paul Muni and Ronald Colman.

The AP correspondent quoted the following from Miss Pampanini's book:

"They, the stars named, were all born more than a half century ago. It's ridiculous to see a man old enough to be your grandfather playing an ardent lover.

"The violent, passionate kind of love that melts a woman's resistance looks more sincere when it involves a young man. The scene has more fire."

When are our producers going to undertake seriously the building up of new names? They could do it by using the superannuated actors in prominent character parts and casting young men and women in the romantic leads. But will they do it?



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## A NEW AND SERIOUS COMPLAINT

Meeting in New Orleans on Tuesday of this week, the Allied Theatre Owners of the Gulf States officially resolved to go on record as objecting to Warner Brothers' practice of setting deadlines on bids for new pictures before screenings are held. Warners' new Abbott and Costello film, "Jack and the Beanstalk," was mentioned prominently in this connection, with the complaining exhibitors declaring that the picture should be screened for them before a deadline is set on the bids.

The organization's objection has been forwarded to Wilbur Snaper, Allied's national president, with a request that he investigate the matter.

Another practice that needs investigating, not only by Mr. Snaper, but also by the heads of all the other exhibitor organizations, is that of setting deadlines on bids before the exhibitors, particularly those whose theatres are some distance from the exchange centers, have had an opportunity to read a review of the picture in their favorite trade paper.

Several months ago, HARRISON'S REPORTS received a letter from a Southern exhibitor asking why the reviews of certain pictures were not published in our paper until after he was required to bid on them. After citing the titles of these pictures, he said:

"Naturally we could screen each and every picture if we cared to go to the time and expense of traveling to New Orleans, but economics and realities do not permit our previewing each and every picture, and we have to depend on services such as yours, which we value very highly.

"I wonder if this is a national problem and we further wonder if anything can be done to speed up the reviews, or could it be that the distributors deliberately attempt to release these pictures before the reviews are available to the mass of the trade?"

Since receipt of this exhibitor's letter, this paper, through inquiries, has learned that other exhibitors are experiencing the same difficulty. Moreover, we found that still other exhibitors, who are not in competitive situations, are faced with a similar problem in that the film salesmen frequently try to sell them pictures before they have had a chance to read a critical appraisal of the pictures in the trade paper of their choice.

Insofar as most of the trade papers are concerned, ourselves included, the reviews of pictures are published without delay, subject to a review date set by the distributor. If the review of a particular picture is published after the exhibitors have been required to submit a bid for it, the lateness of the review is a matter that is generally beyond the control of the trade paper. It is, however, an indication that the distributor fears to submit his picture to the professional judgment of the trade paper reviewers.

The late showing of many pictures to the trade press seems to pose an important problem insofar as it affects exhibitors who are remote from a film center and who do not find it feasible, economically or otherwise, to visit the nearest film exchange to see the pictures before either bidding on them or buying them.

Even if the problem affects only a small percentage of the exhibitors, there is no question about it being an unfair trade practice, one that should be taken up by the different exhibitor leaders without delay.

## THE QUESTION OF ACADEMY AWARDS

"Nominations for this year's Oscars," says William H. Mooring, motion picture editor of *Tidings*, the Hollywood Catholic Diocese paper, "brought me few surprises.

"As I had anticipated, 'A Street Car Named Desire' led with no fewer than 12 chances. The fact is a reminder that the Oscars go, not to the pictures ticket buyers like best, but to those which create the most talk among the Hollywood crowd.

"Nothing else could account for the fact that 'The Blue Veil,' a beautiful story about the sublime love of a woman for other peoples' children, was left out of the five films from which the best of 1951-52 is to be balloted, while Tennessee Williams' morbid drama of the South was included . . ."

Mr. Mooring has been in Hollywood long enough to know that what determines the selections of nominations for an Oscar is, not merit, but pressure—the pressure each studio exerts in behalf of its own pictures. Not that many times the right pictures do not win awards, but the fact remains that the heads of each studio indicate to those working for it that they are expected to vote for the pictures produced by that studio.

There is no way by which only the meritorious pictures may be nominated for Oscars except by letting the public vote and thus indicate its choice.

Then, again, if the public is permitted to let its voting determine what pictures are deserving of an Oscar from the entertainment point of view, the industry would be up against it when it comes to determining what scenario was the best, what direction, what other technical work merits an award. These can be determined only by experts. And none knows better than the Hollywood artists and technicians of the ones who are deserving of these awards.

The Oscar awards were conceived for no other purpose than to obtain publicity and, if we all agree that such is the case, we should let it go at that — we should desist looking for perfection in an imperfect world.



### **"Jungle Jim in the Forbidden Land" with Johnny Weissmuller**

(Columbia, March; time, 65 min.)

This program jungle adventure melodrama should serve as a satisfactory supporting feature wherever the other pictures in the series have proved acceptable. The story, of course, is a far-fetched blend of melodramatics involving the forces of good and evil, with Johnny Weissmuller, as the fearless jungle guide, matching brains and brawn against the villains and emerging triumphant in the end. Worked into the proceedings to good effect are library clips of wild animal scenes, and for thrills there are several encounters between Weissmuller and the ferocious beasts. The direction and acting meet the demands of the script:—

Arriving in Africa to study the Giant People, Angela Green, an anthropologist, seeks the aid of Weissmuller, the only one in the jungle who knew where those people lived. Similar aid is sought by Lester Matthews, Commissioner of the territory, who knew that the land of the Giant People contained a pass through which he could drive a herd of flood-bound elephants threatened with extinction at the hands of unscrupulous ivory hunters. Weissmuller denies their requests because he knew how dangerous the Giant People can be when disturbed. Jean Willes, a beautiful but dishonest woman, suggests to Matthews that he drug two Giant People he had in captivity, release them and follow them to their land. Actually, Jean, in league with William Tannen, her boy-friend, and with a crooked Zulu chief, planned to kill the elephants as Matthews drives through the pass. One of the captive Giants escapes before being drugged and nearly kills Angela and Weissmuller before they can drive him off. Weissmuller's unsuccessful pursuit of the Giant leads him to the camp of Jean and Tanner just after they had murdered Eldridge, who had become aware of their plot. They knock Weissmuller unconscious, make him reveal the location of the pass by giving him a shot of truth serum, and then frame him for Eldridge's murder. Matthews arrests Weissmuller, but Angela sets him free. Weissmuller and Angela hurry to the pass only to be captured by Jean, Tanner and the Zulu natives, who were rounding up the elephants for the slaughter. During a confused battle with Matthew's forces, Weissmuller captures the Zulu chief and compels him to confess that he (Weissmuller) did not murder Eldridge, and to reveal Jean's trickery. Weissmuller then stops the elephant herd from rushing into the pass by pushing huge boulders into their path. He then captures Tannen as he tries to escape. Jean, too, tries to escape, but she encounters the Giant man and, during a struggle, both plunge over a steep cliff to their deaths. With the elephants saved, Angela bids Weissmuller goodbye, perfectly content never to see a Giant man again.

Sam Katzman produced it, and Lew Landers directed it, from a screenplay by Samuel Newman.

Best suited for juveniles.

### **"Flesh and Fury" with Tony Curtis, Jan Sterling and Mona Freeman**

(Univ.-Int'l, March; time, 82 min.)

A pretty good prizefight melodrama. The story, which deals with the rise of a handsome but deaf and dumb boxer, has a psychological angle in that it treats with the fears and confusion that grip the young boxer when he succeeds in regaining his hearing and is unable to keep up with the rapid conversation of others. Tony Curtis, who has won considerable popularity in the past year, acts the part of the deaf mute with realism. Mona Freeman is charming and sympathetic as the understanding young socialite who falls in love with Curtis, while Jan Sterling is properly brassy as a gold-digging night-club entertainer who seeks to exploit Curtis for all she can get. The well-staged fight sequences are exciting:—

The punching skill displayed by Curtis in a preliminary bout in a small arena attracts the attention of Jan. She goes to his dressing room and is repelled to discover that he is a deaf mute, but she attaches herself to him in the hope that it would lead to a glittering future. Curtis, accustomed to

ridicule, is delighted over her attentions and spends all his earnings on her. Wallace Ford, a kindly retired fight manager, becomes interested in Curtis and agrees to manage him. Under Ford's tutelage, Curtis soon becomes a leading contender for the welterweight title. While training on Ford's farm, Curtis is visited by Mona, a magazine writer and socialite doing a piece about him. Mona, whose late father had been a deaf mute, treats Curtis with tact and affection, and they soon fall in love. Jan, resentful, taunts him as a "dummy," and he walks out on her. He secretly undergoes a delicate ear operation that restores his hearing, and he is taught to speak before leaving the hospital. He rushes to Mona to surprise her and finds her in the midst of a party attended by socialites and intellectuals. Unable to keep up with the conversation, he bolts from the house convinced that he can never marry Mona. He returns to Jan. While training for the championship bout, Curtis finds that every noise distracts him and that his timing is off. Ford pleads with him not to fight, but Curtis insists. On the eve of the fight, Curtis discovers that Jan had bet against him, and that she had concealed a telegram from his doctor warning him not to fight lest he lose his hearing again. He dismisses Jan from his life. In the ring, Curtis fights a losing battle until a severe blow makes him deaf again. With no noise to distract him, he fights like a new man and knocks out the champion. The victory helps him overcome his feeling of insecurity and, as he leaves the arena arm-in-arm with Mona, he suddenly hears the newsboys hailing him as the champ.

It was produced by Leonard Goldstein, and directed by Joseph Pevney, from a screenplay by Bernard Gordon, based on a story by William Alland.

There are no objectionable sex situations.

### **"Rodeo" with Jane Nigh, John Archer and Wallace Ford**

(Monogram, March 9; time, 71 min.)

Those who like action melodramas, particularly in color, should enjoy "Rodeo" fairly well. As the title implies, there is plentiful riding of steers as well as of bronchos, along with other such exciting events that are usually offered in rodeo shows. The story itself is not very strong and the romance is mild, but all of it is pleasing. There is some human interest, and an amusing comedy situation here and there. William Beaudine's skillful direction gets the most out of the acting. The color photography is by the Cinecolor process, and it is very good for a two-color process:—

When Jane Nigh goes to the rodeo to collect a feed bill that the show's promoter owed to her father, she learns that the promoter had skipped town, owing everybody, including the cowboys and other employees. Finding everyone discouraged, Jane offers to take over the management of the rodeo and make it go. Among those in the outfit are John Archer, a top rider; Jim Bannon, Archer's chief competitor; Frances Rafferty, a girl rider; and Wallace Ford, a veteran cowhand who had been a rodeo champion in his younger days. A romance develops between Jane and Archer and they become engaged. Under Jane's capable guidance, the rodeo prospers. A thoughtless remark made by Jane about Ford is overheard by him and, hurt deeply, he decides to show her that he can still ride. He enters the contest, rides a broncho, and is thrown and injured seriously. When the rodeo members learn that it had been Jane's thoughtless remark that had brought about the accident, all quit her, including Archer. Jane returns to her home. When Ford recovers, he informs the rodeo people that Jane had paid his hospital expenses with the money due her father for the feed bill. All are so ashamed for having misjudged her that they reorganize the rodeo and prevail upon her to return as manager. She succeeds in getting the rodeo onto a big-time circuit, with plenty of money assured for all. She and Archer resume their romance and, when Archer pays off the mortgage on his ranch, they set the date for their wedding.

Walter Mirisch produced it, and William Beaudine directed it, from a screenplay by Charles R. Marion.

Suitable for the entire family.



### **"Steel Town" with Ann Sheridan, John Lund and Howard Duff**

(Univ-Int'l, March; time, 85 min.)

Spectacular thrills and a lively romantic triangle are served up in popular style in this robust industrial melodrama which has been photographed in Technicolor. The story itself follows a familiar formula, but the energetic acting, the crisp dialogue and the highly interesting authentic backgrounds of a steel mill, hold one's attention throughout. The interior shots of the steel mill, with its blast furnaces, huge ladles, cranes and other gigantic equipment, all enhanced by the color photography, are most impressive and exciting. A highly thrilling sequence is where John Lund risks his life to rescue a man who had fallen into one of the giant ladles, accomplishing the feat just seconds before the ladle is automatically filled with molten steel. This sequence will have the spectators sitting on the edge of their seats. There are other exciting situations as well as some good comedy touches in the romantic triangle involving Lund, Howard Duff and Ann Sheridan. The picture should go over well with the rank-and-file movie-goers:—

Lund, playboy nephew of the owner of a huge steel mill, is sent to the mill to learn the business from the ground up. He goes to a restaurant owned by Ann Sheridan and patronized by the mill workers, and there, without revealing his identity, becomes involved in a fight with Duff, Ann's boy-friend, head of a furnace crew at the mill. Later, Ann learns that board and lodging had been arranged for Lund at her home so that he could be guided by William Harrigan, her father, a veteran steelworker. Lund becomes Duff's rival for Ann's affections, and she warms up to him even though convinced that he was a spoiled young man. At the mill, Lund is assigned to Duff's furnace crew, displeasing the latter, not only because of his personal antagonism toward Lund, but also because a green hand may handicap the crew in a tonnage production contest with other crews for a \$1,400 prize. One day Harrigan is stricken with a heart attack and Lund, leaving his furnace unattended, rushes to his aid. Harrigan recovers quickly, but Lund's momentary neglect of the furnace causes a loss of molten metal that results in the crew losing the prize money. Having promised Harrigan, who feared retirement, that he would not mention the heart attack, Lund accepts the blame and becomes even more unpopular. Several days later, Harrigan, stricken again, tumbles into a huge ladle that was about to receive molten metal from a tapped furnace. Lund goes to his rescue and saves his life. His amazing display of courage wins him, not only the respect of Duff and the other workers, but also Ann as his bride.

It was produced by Leonard Goldstein, and directed by George Sherman, from a screenplay by Gerald Drayson Adams and Lou Breslow, based on a story by Leonard Freeman.

Fine for the family.

### **"Rose of Cimarron" with Mala Powers, Bill Williams and Jack Beutel**

(20th Century-Fox; April; time, 72 min.)

Photographed in Natural Color, a new three-color process, "Rose of Cimarron" offers a brisk blend of Western action that should easily satisfy the outdoor fans. Even those who are not partial to pictures of this type should find it of above-average interest because of the fact that the principal role is played by Mala Powers, who makes a most fetching heroine and who seems right handy on a horse and with a gun. Its story of vengeance follows a conventional pattern, but it has more than a fair quota of holdups, fist-cuffs, gunplay and chases. The color photography is good:—

The story opens with a baby girl saved by a young Cherokee Indian after a group of pioneers are massacred by Comanches. Raised with loving care by the Indian boy's parents (Monte Blue and Argentina Brunetti), the baby grows into a radiant young woman (Mala Powers).

When her foster Cherokee parents are murdered by Bill Williams and his gang of outlaws, Mala, accompanied by Jim Davis, her foster Indian brother, trails the outlaws to Dodge City, where she enlists the aid of Jack Beutel, the sheriff. Mala, taking the law into her own hands, kills two of the outlaws when she discovers them. Beutel, though now in love with Mala, has no alternative but to jail her. Williams, posing as a friend, helps Mala to escape jail along with Art Smith, one of his gang. Realizing that he can capture the outlaws only through Mala, Beutel resorts to arresting Davis, her brother, on trumped up charges. When Mala learns that Beutel was taking Davis to jail on a train that Williams planned to wreck and rob, she rides hard and stops the train, thus unwillingly helping Williams to accomplish the holdup while she aids Davis to escape. Beutel finally tracks down Mala, Davis and the outlaws. Smith is mortally wounded during a gun battle, but Williams escapes. As he lays dying, Smith reveals to Mala that Williams had murdered her foster parents. Mala sets out after him, with Beutel in hot pursuit, and in a running battle Beutel kills Williams. The murder of her foster parents avenged, Mala looks forward to a new life with Beutel.

It was produced by Edward L. Alperson, and directed by Harry Keller, from a screenplay by Maurice Geraghty.

Unobjectionable for the family.

### **"As You Were" with Joe Sawyer and William Tracy**

(Lippert, Sept. 28; time, 58 min.)

A fairly good program comedy, revolving around life in an Army camp. The laughs are provoked by the hero's unusual ability to quote accurately Army regulations, and by the actions of his slow-thinking sergeant, resulting in a conflict between the two. The action is more or less slapstick, most of it taking place at the Army camp when the two enter a forbidden WAC area and don WAC clothes to escape from there and avoid punishment. On the whole it is amusing, and should prove suitable as a supporting feature on a double bill. The direction and acting are satisfactory, and the photography clear:—

William Tracy, a former Army sergeant working as an information clerk, surprises everybody with his photographic memory. Surprised also is Russell Hicks, a colonel, who tells Tracy to let him know if he should decide to reenter the Army. Tracy's memory is, in fact, so good that he could recite word for word everything he had read and could give detailed answers to all questions, particularly those having to do with Army regulations. And he does not hesitate to interrupt conversations to demonstrate his ability. While talking to some recruits he becomes so enthusiastic that he reenlists himself. At the camp, he is assigned to the same unit as slow-thinking Joe Sawyer, a sergeant, a former buddy, whom he had harassed with his prolific knowledge. Tracy's continual meddling with errors committed by Sawyer irritates him, and every effort the Sergeant makes to embarrass the brainy Tracy backfires, resulting in punishment to Sawyer. To add insult to injury, Tracy's knowledge of Army regulations soon wins him a promotion, outranking Sawyer. In their final clash, however, both find themselves trapped in the camp's WAC compound, an off-limit area to male personnel. This meant court-martial. To escape detection and consequent punishment, the two don WAC uniforms, but Hicks, the camp commander, apprehends them. To avoid punishment they assert that they were conducting a camp-security experiment against infiltration by an enemy disguised in WAC clothes. Hicks, stalemated by an opposing force in current maneuvers, is so sold on the possibilities offered his troops by infiltration tactics that he dismisses the charges against the two and orders them to accompany him to the maneuver area.

Hal Roach, Jr. produced it for Spartan Pictures, and Fred L. Guil directed it from an original screenplay by Edward E. Seabrook.

Suitable for all.



### **"One Big Affair" with Evelyn Keyes and Dennis O'Keefe**

(United Artists, Feb. 22; time, 80 min.)

A mildly amusing romantic comedy, to be booked for the lower half of a double bill when nothing better is available. The story is extremely thin, and the action is slow. Moreover, the comedy is so forced that most of it falls flat. Not much can be said for either the writing, direction or acting, but the players are not to blame, for the weak story material was a definite handicap. The picture was produced in Mexico on a modest budget and most of the action takes place in the outdoor rural areas, but the camera does not do justice to the beautiful natural scenery for which Mexico is noted:—

Headed for Acapulco with Connie Gilchrist and Mary Anderson, two other American schoolteachers, Evelyn Keyes finds herself stranded in a small Mexican community when the sight-seeing bus leaves without her after making a brief stop. Connie and Mary persuade the driver to turn back for Evelyn, but their efforts to find her are in vain. Meanwhile Evelyn runs into Dennis O'Keefe, a young lawyer bicycling to Acapulco; he had come to Mexico to arrange a divorce for one of his firm's wealthy clients. Evelyn appeals to O'Keefe for help, and he, not being averse to beautiful women, agrees to give her a lift on his bicycle. Her disappearance, however, creates quite a stir, for Connie and Mary had informed the police that she had been kidnapped by bandits. The police eventually arrest O'Keefe as the kidnapper, but he gets out of the predicament by posing as a newlywed, while Evelyn, who is not recognized by the police, poses as his bride. They finally reach Acapulco by accepting a lift from a Mexican charcoal cart driver, whose companion, an orphaned Mexican boy, adopts Evelyn and O'Keefe as his parents. There, O'Keefe takes Evelyn to a fine mansion he had rented for the firm's wealthy client. By this time both had fallen in love, but complications arise when Evelyn gets the erroneous impression that O'Keefe was to become the wealthy client's fourth husband, and when the local police recognize Evelyn as the missing schoolteacher and go after Dennis as the kidnapper. After a series of mixups, during which the Mexican cart driver and the orphan boy hide O'Keefe in the hills and bring Evelyn to him so that he might explain his predicament, and during which Evelyn's traveling companions, O'Keefe's boss and the police converge on the mansion, it all turns out for the best when it is decided that the affair was not one of kidnapping but of love.

It was produced by Benedict Bogeaus, and directed by Peter Godfrey, from a screenplay by Leo Townsend, based on a story by George Bricker.

Harmless for family patronage.

### **"Hold That Line" with Leo Gorcey and the Bowery Boys**

(Monogram, March 23; time, 64 min.)

Followers of the pictures of this series should be satisfied with the comedy provoked by the foolish antics of the Bowery Boys and with their triumphs in the end against crooks. This time the boys become students as an experiment, for two wealthy men believed that their exclusive school could turn common fellows into blue-bloods. There is plentiful of the usual comedy, contributed particularly by Huntz Hall, and for good measure the action offers some football playing thrills. Director William Beaudine again does good work:—

Francis Pierlot and Pierre Watkin, two wealthy clubmen, want to test a theory that Ivy, their old school, can turn Bowery toughs into blue-bloods. Promising an endowment, they persuade the Dean to enroll the Bowery Boys. John Bromfield, the college's football hero; Bob Nichols, editor of the school paper; Mona Knox, Gloria Winters, Veda Ann Borg and many other students dislike the idea of having these low-bred boys as students. From the first day, Leo Gorcey, Huntz Hall and the other Bowery Boys throw the school into a turmoil. In the chemistry class one day, Hall,

who liked to experiment with chemicals, mixes a super-vitamin with other chemicals and, when he drinks the concoction, it makes him an unbeatable athlete in all events. With the "hopped-up" Hall in the line-up, Ivy wins every football contest. Bromfield, jealous, approaches Al Eben and Veda, Eben's sexy girl-friend, with a crooked proposition to help them win a large sum of money at the all-important game with State College. Eben accepts the proposition, and he and his henchmen bet large sums of money against Ivy. At the same time Veda lures Hall into Eben's apartment and knocks him out with dope. With the best Ivy athlete missing, State goes ahead in the football game, but Bromfield, regretting his act, informs the Bowery Boys of what he had done and tells them where Hall is being held. Aided by the police, they rush to Eben's apartment and rescue Hall. While the police arrest the crooks, Hall rushes to the football team and arrives in time to help wrest victory from the State College team.

Jerry Thomas produced it, and William Beaudine directed it, from a screenplay by Tim Ryan and Charles R. Marion.

Suitable family entertainment.

### **"Waco" with Wild Bill Elliott**

(Monogram, Feb. 24; time, 68 min.)

Very good from every angle—direction, acting and realism. It has, in fact, been so well produced that one is made to feel as if witnessing a real-life occurrence. A great share of the credit should go to director Lewis Collins. Although the picture has been photographed in a Western locale, it is really not a Western, but an outlaw picture, with a story far different from the ordinary run, for the hero becomes an outlaw without losing the spectator's good will. Later he becomes a sheriff and cleans up a town of the lawless element. Nor are the other outlaws, with the exception of one, presented as vicious men. There is plentiful thrilling action, and the romance is mild but pleasant. The outdoor scenery, enhanced by good photography, is pleasing:—

Wild Bill Elliott kills a man in self-defense after he is drawn into a crooked poker game in the town of Waco. Realizing that the dead man's gang controlled the town and that he would not have a fair trial, Elliott resists arrest and escapes. Hunted by a posse, he becomes a member of an outlaw gang headed by Stanford Jolley, whose chief lieutenant is Paul Pierro, a killer. The reward for Elliott's capture rises when it becomes known that he had joined Jolley's gang. He is captured during a bank holdup in Pecos, but saved from hanging by Pierce Lyden and Terry Frost, two prominent Waco citizens, who pay the reward so that he might be tried in Waco. At the trial, Lyden and Frost clear Elliott of the murder charge by testifying that the dead man had drawn his gun first. They then offer Elliott the job of sheriff to clean up the town of the lawless element. Elliott accepts. Jolley, still his friend, promises to keep his gang away from Waco as long as he is sheriff. But Pierro, disobeying orders, holds up a Waco stage and abducts Pamela Blake, daughter of the man Elliott had killed. Elliott secretly visits the gang's hideout, where Jolley apologizes for the fact that Pierro had disobeyed his orders. Elliott threatens to kill Pierro if he ever commits another crime in Waco. He then returns to town with Pamela. Texas Rangers eventually capture Jolley and place him in Elliott's custody. When Jolley informs Elliott that Pierro is in town and that he had resolved to kill him, Elliott removes his badge, leaves the way open for Jolley to escape, and then goes in search of Pierro. Jolley declines the offer to escape and, when Pierro arrives, shoots it out with him. Elliott, arriving on the scene just as Jolley is wounded mortally, shoots and kills Pierro. The dying Jolley pins the sheriff's badge back on Elliott and urges him to carry on. By this time Pamela learns that Elliott had killed her father in self-defense, and both give vent to their true feelings of love.

Vincent M. Fennelly produced it, and Lewis Collins directed it, from a screenplay by Dan Ullman.

Unobjectionable morally.



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SATURDAY, MARCH 15, 1952

No. 11

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## THE TOA ARBITRATION PROPOSAL

The detailed outline of the Theatre Owners of America's proposed arbitration system, as prepared by Herman M. Levy, the organization's general counsel and as submitted recently to the distributors for study, reveals that it is substantially in agreement with the plan proposed by National Allied, except for the following differences:

The TOA plan provides for the appointment of a National Administrator, who shall have his headquarters in Washington and who shall be appointed by the U.S. Secretary of Commerce from a list of five names submitted with the approval of the distributors and of the national and larger regional exhibitor associations. The National Administrator so selected shall have no connection, directly or indirectly, with the motion picture business, and he shall be paid an annual salary of twenty-five thousand dollars. The National Allied proposal for an arbitration system, as prepared by Abram F. Myers, its general counsel, made no provision for such a top post.

The TOA plan provides also that each regional arbitrator shall be paid for his services, while sitting in arbitration, not more than fifty dollars per diem, plus traveling expenses, if any. Under the Allied plan, the arbitrators would perform their functions without pay.

Included also in the TOA plan is a provision for the payment of a filing fee of twenty-five dollars by the complainant who submits a dispute to arbitration. Additionally, payment of a similar fee will be required from each party who desires to enter the arbitration proceeding as an intervenor to protect his own interests. National Allied, aside from calling for an "inexpensive" arbitration system, listed no fees or costs in connection with the filing of a complaint.

The purpose behind the present movement for the establishment of an all-industry arbitration system is to keep the disputants out of the courts so that they, as well as the industry as a whole, may benefit from the saving in time and money that is now being spent in costly litigation. But it is doubtful if the TOA plan can achieve that end, for, even though the costs connected with its proposed arbitration system would be cheaper than the costs involved in taking a dispute to the courts, a great majority of the small exhibitors still would not be able to afford it.

How could a small exhibitor with a minor claim afford to submit it to arbitration if he has to pay a filing fee of twenty-five dollars, as well as a possible

fifty dollars a day, plus traveling expenses, to each arbitrator who judged the dispute? With three arbitrators proposed to hear each case, and with the TOA plan calling for all costs of the proceedings, including the arbitrators' fees, to be assessed against the losing party, the small exhibitor, assuming that the decision may go against him, will be compelled to take the risk of burdening himself with a cost of \$150 per day, plus traveling expenses, to be paid to the three arbitrators for every day that the arbitration proceeding is conducted. This cost would be aside from the filing fee, and from the personal expenses the exhibitor himself will incur in order to be present at the hearing. After all, there is no guaranty that an arbitration hearing will be completed in one day, for under the TOA's proposal, each party connected with the proceeding, including the intervenors, will have the right to be represented by counsel, and each will have the right also to examine, or cross-examine, witnesses. Under these conditions, an arbitration hearing can drag on for days, and while the distributors and large circuit operators will be able to afford the expense, few small exhibitors will be able to do so.

As several exhibitors have pointed out to this writer, arbitration under the TOA plan may prove so costly that many exhibitors with meritorious anti-trust complaints would prefer to hand over the cases to lawyers who are willing to handle such suits on a contingency basis because of the treble damages that may be collected.

There are any number of other reasons that one can put forth to show that the TOA's proposed arbitration system would, in effect, be a rich man's arbitration system and, consequently, of little practical value to the small exhibitor.

To repeat what has been said in these columns by Mr. George S. Ryan, the eminent Boston attorney, "to be attractive to independent operators, the arbitration system should create suitable substitutes for the other remedies available to them under existing law. Certainly it should provide that a complainant who prevails in a proceeding should be fully reimbursed for all costs and expenses incurred. . . . In any event, the arbitration system should eliminate any expense to an independent complainant because of the institution of a meritorious proceeding. . . . The defendants should be willing to assume all this expense. Through arbitration they will save substantial sums of money by avoiding protracted, expensive litigation, with the danger of substantial judgments for damages . . ."



### **"Singin' in the Rain" with Gene Kelly, Donald O'Connor and Debbie Reynolds**

(MGM, April; time, 103 min.)

Credit MGM and producer Arthur Freed with another superior Technicolor musical in "Singin' in the Rain." It is a top-notch entertainment in every department—music, dancing, singing, staging and story. Set in the days when Hollywood found itself revolutionized by the advent of talking pictures, the story is a mirthful satire of the dilemma faced by the picture producers in adjusting themselves to the new technique, and of the headaches involved in trying to retain the popularity of silent screen lovers whose poor speaking voices made a shambles of their personalities. A note of high humor prevails throughout this spoof of the picture business, and many of the situations are hilarious. Musically, the picture leaves nothing to be desired. Most of the rhythmic tunes have been and still are old favorites, and the dance routines, featuring the nimble feet of Gene Kelly and Donald O'Connor, are alone worth the price of admission. The "Singin' in the Rain" song-and-dance number by Kelly on a city street with the rain pouring down on him is an outstanding highlight, as is the solo slapstick song-and-dance routine, "Make 'em Laugh," featuring O'Connor. Worthy of mention also in the sultry dance contributed by Cyd Charisse in the "Broadway Ballet" number. Debbie Reynolds, who plays the romantic lead with Kelly, is pert and pretty, and her singing and dancing are a delight. A highly amusing portrayal is delivered by Jean Hagen as a beautiful but dumb blonde silent screen star, whose high-pitched, raspy voice brings on complications with the arrival of sound. The lavish settings, the dress styles of the roaring twenties, and the fine color photography, add much to the entertainment values of this first-rate musical.

Briefly, the story opens in the early 1920's and depicts Kelly and Jean as a favorite romantic team of silent pictures. With the advent of sound, both find that they must talk as well as act. After taking a course in diction, they make their first talking picture for producer Millard Mitchell. The film, a swashbuckler, proves to be a total flop at its preview because of Jean's squeaky voice and awful diction. Kelly feels that he may be all washed up in pictures, but O'Connor, his boy-hood pal and former vaudeville partner, urges him to re-edit the swashbuckler, shoot some more scenes and make it into a musical comedy, and to dub in the voice of Debbie, an aspiring young actress, for Jean's. Kelly's romantic attachment for Debbie is resented by Jean, but she agrees to go along with the idea. The picture is completed and proves to be a knockout. Jean, taking advantage of clauses in her contract, prevents the studio from giving any credit to Debbie and sees to it that she does not attain stardom. At a preview, the audience cheers Jean for her "performance" and requests that she sing a song from the picture. Thinking fast, Kelly and O'Connor place Debbie behind the stage curtain while Jean, fooling the audience, goes through the motions of singing. In the middle of the song, Kelly and O'Connor suddenly raise the curtain and discredit Jean publicly. As a result, Debbie wins recognition of her talent, as well as a chance for stardom.

It was produced by Arthur Freed and directed by Gene Kelly and Stanley Donen, from a story and screenplay by Adolph Green and Betty Comden. Excellent for the family.

### **"The Marrying Kind" with Judy Holliday and Aldo Ray**

(Columbia, April; time, 93 min.)

A good domestic comedy-drama. The story, which was expressly written for Judy Holliday and is tailored to fit the dumb blonde characterization that won her fame in "Born Yesterday" and "Adam's Rib," revolves around a married couple who look to divorce as a solution to their problems. The emphasis is on the comedy, although a strong dramatic note is injected in the depiction of the loss of one of their children by drowning. The comedy stems from the causes of their marital troubles, which unfold on the screen by flashback as they reveal the details of their courtship and marriage to a woman judge. Some of the situations are genuinely funny, and for the most part one is kept laughing throughout. It is, however, the good performances by Miss Holliday and by Aldo Ray, a newcomer, as her husband, that give the proceedings a considerable lift, but neither characterization is of the type that will win audience sympathy to an appreciable degree.

Madge Kennedy, a judge of the New York Court of Domestic Relations, believes it regrettable that a young couple like Judy and Ray should apply for a divorce. In the

hope that she might salvage their marriage, she takes them into her chambers and has them tell all about themselves. Each remembers the details of their courtship and marriage a little differently, and these memories, too, differ from the way incidents actually occurred. They had first met in Central Park and, after a whirlwind romance, had married, even though Ray's salary as a postal worker was meager. They had rented an apartment in a housing project, and their love made up for the fact that they could not afford anything beyond necessities. They had had their first quarrel when Ray was unavoidably detained at the post office and was late in meeting Judy for a party, and Ray, upset by this quarrel, had become drunk. This initial misadventure led to numerous other petty squabbles, with further irritation provided when Judy lost a \$2,600 radio quiz jackpot prize because Ray had fed her the wrong answer when she knew the correct one. They were eventually blessed with three children, and the first major catastrophe to disrupt their lives occurred when one of the children drowned during a summer outing. Nothing seemed to go smoothly after the tragedy. Ray, hit by a truck, had been hospitalized, and Judy had returned to work to meet expenses. By the time Ray recovered, he found a promotion awaiting him at the post office, but his joy had been dampened when Judy inherited money from a former employer and he had grown suspicious of the reasons that led to the legacy. This led to more quarrels, until the two found living together impossible. Talking of their marital troubles and re-living them, make Judy and Ray realize how much they really mean to each other, and they walk out of the judge's chambers arm in arm.

It was produced by Bert Granet, and directed by George Cukor, from a screenplay by Ruth Gordon and Garson Kanin. Unobjectionable morally.

### **"Ma & Pa Kettle at the Fair" with Marjorie Main and Percy Kilbride**

(Univ. Int'l, April; time, 78 min.)

The entertainment values of this latest of the "Kettle" comedies are on a par with those of the other pictures in the series, and should, therefore, satisfy the followers. This time, as indicated by the title, the "Kettles" become involved in several county fair contests, including a sulky race with their broken-down horse. Most of the comedy is in a slapstick vein, and much of it is forced, but it is the sort of humor that has proved popular in the past and, unless the fans are tiring of it, should prove popular once again. At any rate, it is not the type of picture that will appeal to discriminating patrons:—

Heavily in debt, and seeking to send Lori Nelson, their eldest daughter, to college, Ma and Pa Kettle (Marjorie Main and Percy Kilbride) put all their hopes on the forthcoming county fair, where Ma planned to enter the jam and bread-baking contests in an effort to win the cash prizes. Shortly before the fair, Pa acquires a broken-down horse from Russell Simpson in return for a half interest in any prize money that Ma may win. While enrolling for the jam contest, Ma inadvertently registers for the trotting race. Her jam wins, but she is disqualified and the prize goes to Esther Dale, her mortal enemy. Meanwhile Pa learns that his horse can really run if an Indian talisman is shaken near it. He prepares for the race, "buying" a sulky from Emory Parnell, owner of the local general store, in return for the remaining 50% of Ma's prizes. Ma, practicing bread-making, turns out stone-like loaves when she accidentally uses Portland cement instead of flour. She wins the bread contest, but Simpson and Parnell take all the prize money. On the day of the race, most of the favorite horses become ill, and the bettors turn to Miss Dale's entry. Pa's horse is not given a chance and soon falls behind during the race, but the horse spurts ahead when Pa rattles the charm, overtaking the leaders in the stretch. Ma overhears Parnell say that the whole town would go bankrupt if Miss Dale's horse loses; she makes a garter slingshot, hits Pa's horse with a pebble, causing him to break pace and be disqualified, while Miss Dale's horse wins. When it is discovered that the other horses became ill because they had eaten Ma's stony bread, which had been dumped near a load of hay, Ma and Pa are thrown in jail. But they are released and hailed as heroes when Parnell reveals how Ma had saved the people from bankruptcy. Their happiness is complete when Miss Dale gives them the winner's purse—enough to send Lori to college.

It was produced by Leonard Goldstein, and directed by Charles Barton, from a screenplay by Richard Morris and John Grant, based on a story by Martin Ragaway.

Suitable for the family.



### **"My Six Convicts" with Millard Mitchell, Gilbert Roland and John Beal**

(Columbia, March; time, 104 min.)

An unusual and highly entertaining prison picture that should win the movie-going public's fancy; its box-office prospects look good because of the favorable word of mouth advertising it is sure to receive. Adapted from the book by Donald Powell Wilson, the story deals with the experiences of a young psychologist who comes to a state prison to make a survey of the attitudes and aptitudes of the inmates in an effort to establish a psychological system for the rehabilitation of convicts. How he accomplishes this with the aid of six hardened criminals who become his assistants unfolds in a way that is highly amusing, yet frequently heartwarming, dramatic and thrilling. It is an episodic story, but as presented it grips one's attention throughout. The acting of the entire cast is fine, with outstanding portrayals turned in by John Beal, as the psychologist, Millard Mitchell, as a convicted safecracker who shrewdly guides Beal, and Gilbert Roland, as a convicted gangster whose toughness keeps the other prisoners in line.

Opening with Beal's arrival at the prison, the story has him reaching an agreement with the resentful warden not to report anything that is told to him by the prisoners in confidence. He learns, to his amazement, that through the prison grapevine the convicts knew of the tests he planned to conduct. Beal's first contact with a group of prisoners taking a test proves disastrous when they start to heckle him and behave like rowdy schoolboys. The fact that he does not report this incident to the warden wins him the confidence of Mitchell, who offers to become his assistant. Mitchell spreads the word that Beal can be trusted, and in short order the psychologist acquires five more assistants, including Roland; Jay Adler, an embezzler; Marshall Thompson, an alcoholic; Alf Kjellin, a holdup man; and Henry Morgan, a psychopathic killer. Aided by these men, Beal is able to overcome his problem of keeping the confidence of the prisoners and at the same time maintaining order. A strong dramatic touch is given the story when Thompson ruins Beal's records in a drunken moment and is prevented by him from pitching on the ball team. The prisoners protest by refusing to leave their cells, but Beal, appealing to their sense of fairness, explains his side of the issue and wins their vote of confidence. The action becomes thrilling toward the end, where Morgan, brandishing a gun and using Beal as a shield, attempts a prison break. How the assistants rescue Beal and foil the break is both amusing and exciting. Highly amusing also are the scenes dealing with Mitchell's freedom for one day as part of an agreement to open up a jammed vault in a bank nearby the prison. A brief synopsis cannot do justice to the many other humorous and dramatic incidents. Suffice it to say that the Stanley Kramer Company had added another top-notch entertainment to its credit.

Edna and Edward Anhalt were the associate producers, and Hugo Fregonese directed it skillfully from a fine screenplay by Michael Blankfort.

Unobjectionable for the family.

### **"The Sniper" with Adolphe Menjou, Arthur Franz and Marie Windsor**

(Columbia, May; time, 87 min.)

No fault can be found with this Stanley Kramer production from the viewpoint of suspense and atmosphere, but the story of a pathological killer who cannot control a desire to shoot down unsuspecting people is too gruesome to be considered as entertainment. The average picture-goer will find it much too morbid, for one is left with a feeling of horror each time the killer, using a carbine with a telescopic lens, gets his victims into the sights and presses the trigger. The terror felt by the people of the city, and the bafflement of the harrassed police, are graphically depicted. Arthur Franz, as the mentally ill killer, turns in a realistic performance, although the cause of his sick mind is never established clearly. Adolphe Menjou, sans his moustache, is impressive as the police lieutenant in charge of the manhunt. The point the story tries to make is that mentally defective criminals should be put away for good when they are first caught.

The story depicts Franz as an ex-convict who had spent part of his sentence in the prison's mental hospital. Upon his release from jail, the authorities had not bothered to delve deeply into what was wrong with him. Though he did not want to harm any one, he now finds himself with an uncontrollable urge to shoot people. He deliberately burns his hand on an electric stove in the hope that some doctor in a hospital will try to find out why he injured himself, but

a young interne merely dresses his badly burned hand and sends him on his way. As driver of a delivery truck for a cleaning establishment, Franz delivers clothes to Marie Windsor, a night-club pianist, to whom he is attracted, but when he learns that she is going away for a weekend with a boy-friend, he lies in wait on a roof top and shoots her dead when she leaves the club. His next victim is a girl who had treated him with disdain in a bar, and his third victim is a woman he had seen on television, gabbing about something that annoyed him. The fourth victim is a young girl he sees petting in a park. Meanwhile the police, headed by Menjou, desperately try to track down the killer while irate citizens and local politicians condemn them for their inefficiency. Franz's bandage, left in the park near his fourth victim, enables Menjou to trace his identity. But before Menjou can catch up with him, Franz prepares to shoot a fifth victim. A steeplejack, working on a high tower, spots him and shouts a warning to the potential victim. Franz, annoyed, shoots down the steeplejack. In the chase that follows, Menjou tracks Franz to his room, where he surrenders meekly, seemingly glad that he will be prevented from killing any one else.

Edna and Edward Anhalt wrote the story and were associate producers. Edward Dmytryk directed it, from a screenplay by Harry Brown.

Strictly adult fare.

### **"Deadline — U.S.A." with Humphrey Bogart, Ethel Barrymore and Kim Hunter**

(20th Century-Fox, April; time, 87 min.)

An absorbing newspaper melodrama, distinguished by expert direction, good acting, crisp dialogue and plentiful exciting action. Revolving around Humphrey Bogart as a two-fisted, big-city newspaper managing editor who believes firmly in a free press and in fighting journalism, the story, which is set against authentic backgrounds, realistically depicts how he goes after the hide of an underworld czar whose hoodlums had beaten up a reporter. This expose of the powerful gangster, despite threats, coupled with his efforts to prevent the sale of his newspaper to a rival publisher who had shown no interest in maintaining a free and fearless press, makes for a succession of swiftly-moving melodramatic events that grip one's interest from start to finish. Bogart's successful efforts to win back the love of Kim Hunter, his divorced wife, are worked into the proceedings to good effect. Much of the picture's effectiveness and melodramatic force stems from Bogart's convincing portrayal of the intrepid managing editor. Ethel Barrymore, as the paper's understanding part-owner who backs up Bogart's efforts to retain the paper, comes through with another one of her polished performances:—

Shortly after notifying his staff that they will be out of jobs within a few days because of his inability to induce the heirs of the founder-publisher not to sell out to a rival publisher, Bogart receives word that one of his reporters had been beaten unmercifully by henchmen of Martin Gabel, a powerful racketeer, whose activities in crime were under investigation. Bogart, furious, orders an all-out campaign against Gabel, and assigns several reporters to check on the murder of a blonde girl who had had some connection with Gabel. The gangster tries to bribe Bogart to stop the expose, but Bogart continues to defy him. Meanwhile his alert reporters locate the girl's brother, a hoodlum himself, who for a price reveals that the girl had been killed by Gabel's men because she had refused to return \$200,000 in cash given to her by Gabel for safekeeping. Just as he prepares to sign the statement in the newspaper office, two of Gabel's henchmen, dressed as policemen, take him away and kill him by hurling his body from a catwalk into the running newspaper presses. Meanwhile Bogart, in an impassioned plea before a judge of the Surrogate Court, succeeds in delaying the sale of the paper because of its importance to the public. When he returns to the office, he finds the dead girl's mother waiting for him with the \$200,000 Gabel had given her daughter, and with a diary that incriminated Gabel on every page. Despite Gabel's threat that he would be "knocked off" if he printed the story, Bogart orders the presses to roll, confident that the expose will bring a new respect for his fighting type of journalism and keep the paper from being exterminated by the rival publisher. His happiness is complete when Kim, who had divorced him because of his preoccupation with his newspaper work, agrees to remarry him.

It was produced by Sol C. Siegel, and written and directed by Richard Brooks.

Morally suitable for all.



## A RELIGIOUS SHORT SUBJECT OF NO PARTICULAR RELIGION

If the people in your neighborhood or community are religiously inclined and you wish to gain their good will, you should book "The Guest," produced by 20th Century-Fox. It is a short subject, the running time of which is 31½ minutes.

"The Guest," based on Leo Tolstoy's "Where Love Is, God Is," advocates no particular denomination; it is a religious subject, not by preaching, but by example. It revolves around a cobbler, who had had a vision — that the Lord would visit his humble shop. He tells this to his neighbors but they all laugh at him, assuring him that it was only in his imagination. The cobbler sees outside his shop a traveller, tired, thirsty and hungry. He invites him into his humble shop to rest, and gives him food and water. Towards the end of the picture a neighbor realizes that the Lord had visited the cobbler's poor shop in the person of that traveller.

The picture has been endorsed by prominent Protestants and Catholics alike.

"The Guest" has already been booked in more than three thousand situations, and the bookings continue. It is the best pro-industry propaganda picture an exhibitor can show in his theatre; it should bring lasting good will.

## "Whispering Smith Vs. Scotland Yard" with Richard Carlson and Greta Gynt

(RKO, March; time, 77 min.)

This British-made murder mystery melodrama shapes up as a program picture that is only mildly interesting and somewhat overlong. Though it generates some suspense and has spurts of melodramatic action, it is handicapped chiefly by the liesurely pace and incessant talk. One has to see the picture from the beginning and pay close attention to what the characters have to say in order to understand what the plot is about, and even then the story is difficult to follow because words have been substituted for movement. As an American private detective who becomes involved in the case when he visits London for a holiday, Richard Carlson is competent enough, but he is the only known name in the otherwise all-British cast:—

Carlson, an American railroad detective, goes to England to have a quiet vacation. On arrival, he is contacted by Rona Anderson, a pretty young secretary, who asks for his help in solving the death of her employer's daughter, who had apparently committed suicide six weeks previously under strange circumstances. Smith is reluctant at first, but when Rona is nearly run down by a speeding car he becomes convinced that there is more to her anxiety than meets the eye. Further investigation satisfies him that, although Scotland Yard had written the case off as a suicide, it actually was murder. Carlson visits Alan Wheately, the dead woman's lawyer, Herbert Lom, her fiance, and Greta Gynt, her alluring friend. All do their utmost to discourage Carlson in his endeavors, particularly Greta, who makes a play for his affections. Carlson meets near death at the hands of a gang of killers when he pursues a mysterious stranger who had been tailing him. Later, he learns that Wheately is a blackmailer, and in checking the list of people paying hush money to him, Carlson uncovers another murder. He find also a picture of the woman who had supposedly committed suicide and

begins to piece together the web of intrigue surrounding her death. At this point, Rona is captured by Greta. Smith barely arrives in time to save her from death, and in so doing he proves that Greta is really the daughter of Rona's employer, and that she had exchanged identities with the murder victim in order to continue a career of blackmail with Wheately and Lom, who by this time had become the dead victims of their own machinations. The case solved, Carlson sets out on a romantic pursuit of Rona.

It was produced by Julian Lesser, and directed by Francis Searle, from a screenplay by Steve Fisher, based on a story by John Gilling.

Unobjectionable morally.

## "The Pace That Thrills" with Bill Williams and Carla Balenda

(RKO, March; time, 63 min.)

A fairly good program melodrama about motorcycle racing. Revolving around a conceited and cocky rider who irritates the heroine at the beginning but wins her in the end after he changes his ways, the story is familiar both in theme and in treatment; nevertheless, it offers plentiful thrills in the motorcycle racing sequences and should, therefore, easily satisfy the indiscriminating action fans. The direction and performances are acceptable, and the photography good:—

Assigned by her editor to write a feature story on motorcycle racing, Carla Balenda, a reporter, takes an instant dislike to Bill Williams, a conceited test rider for Robert Armstrong's motorcycle factory, who wins his race by rough and unfair tactics. She takes him to task in her subsequent write-up and her ensuing columns become a crusade against the sport. To correct her impression of the sport and of Williams, Steve Flagg, Williams' pal, persuades her to go on a motorcycle outing. She acquires a more favorable attitude toward the sport, but when she encounters Williams their meeting strikes sparks and leads to a hotheaded highway race that lands Williams in jail and costs him his job. Flagg takes over Williams' job, and a romance develops between him and Carla. In a stock model race, Williams, riding in competition, accidentally injures Flagg and wins the race. Loss of the race compels Armstrong to close down his factory. Flagg finds himself without a job, but with the help of Carla and of Frank McHugh, a mechanic, he raises enough money to continue work on a revolutionary hydraulic transmission for motorcycles. Williams, who had become a carnival stunt rider, secretly helps the project by sending money through McHugh. Carla and Flagg visit Williams when they discover his aid, and Carla, now feeling kindlier toward Williams, eyes him with new interest. She falls in love with him and they become engaged. This leads to a misunderstanding and a fight between Williams and Flagg. On the day of the Touring Trophy Classic, Flagg rides his experimental motorcycle in competition with Williams and others. Flagg wins the race, but only after Williams sacrifices his own lead to cut out another opponent. Aware that Williams had made his victory possible, Flagg shakes his hand and tells him that he would like to be best man at his wedding to Carla.

It was produced by Lewis J. Rachmil, and directed by Leon Barsha, from a screenplay by DeVallon Scott and Robert Lee Johnson.

Suitable for the family.



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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No. 12

### WHY NOT CONCILIATION INSTEAD OF ARBITRATION?

In last week's editorial, "The TOA Arbitration Proposal," it was stated that the arbitration draft, as prepared by Herman M. Levy, the TOA's general counsel, would be "a rich man's arbitration," if adopted, rather than an arbitration system that would look after the small exhibitor, the one who needs help the most.

No doubt the different industry factors, if and when they get together, particularly with the representatives of Allied States Association, without whose consent no effective arbitration system can be established, will try to reconcile the TOA and Allied proposals, but HARRISON'S REPORTS believes that the differences in the viewpoints of each of these organizations, particularly with regard to how expensive such a system should be, are so far apart that it is hardly likely that an agreement can be reached. If it can be, it will, of course, prove of great benefit to the industry as a whole.

In the event that no agreement can be reached, why not adopt the conciliation system that was first proposed by Bennie Berger, of North Central Allied, who was inspired by the late Al Steffes?

Under Berger's plan, which was started with 20th Century-Fox and which is still in operation, a special Grievance Committee of three independent exhibitors was created to hear all complaints that any exhibitor in the Minneapolis area had in his relations with 20th Century-Fox. Such complaints as the committee deems justifiable in whole or in part are referred to the properly designated 20th-Fox officials for consideration.

The underlying principle of the plan is to dispose of grievances by mediation rather than by litigation, and to that end both sides pledged themselves to a consideration of the disputes in a spirit of fairness and open-mindedness in order to settle them amicably and promptly. No exhibitor is compelled to avail himself of the plan, and even more important the exhibitor who brings a dispute before the committee does not forego any of his legal rights. Disputes on all subjects, except that of film rentals, are considered by the committee.

That the Berger plan has merit is evidenced by the fact that, shortly after it was instituted, there was a sharp reduction in the number of exhibitor complaints against 20th Century-Fox in the Minneapolis territory, and by the fact that a number of other exhibitor organizations subsequently adopted the plan.

A somewhat similar plan has been used effectively since 1949 by the Western Theatre Owners (formerly PCCITO) in all the exchange areas covered by its member organizations. This plan, too, excludes film rentals as a subject of discussion and has a three-man committee to work out differences between individual exhibitors and the distributors, except that the dispute is submitted to arbitration in the event that the conciliation committee cannot settle it. In such a case, both sides are bound by the arbitration finding.

Last week, Rotus Harvey, president of the WTO, announced that both 20th Century-Fox and MGM had agreed to go along with the plan for the coming year. Harvey stated that, since the plan's inception, no problem presented to the committee has had to go beyond conciliation. "It is gratifying," he said, "to learn that of all the cases submitted, the committees have been able to work with the distributors until there was a meeting of minds which was to the mutual

satisfaction of all parties concerned, and no case has become deadlocked and forced into arbitration."

Still further evidence of the merits of a conciliation system is the experience of Wilbur Snaper, president of National Allied, who, as co-ordinator of Allied's Film Committee, stated this week that he has succeeded in obtaining a satisfactory solution to nine out of every ten exhibitor complaints he brings to the attention of the distributors at their home offices. Snaper added that the volume of complaints that reach him are so great in number that it is physically impossible for him and his committee to handle them all.

A conciliation system, administered fairly and with frankness, has a better chance of success than an arbitration system that requires legal talent to present the complainant's case, and a similar talent to represent the defendant. The exhibitor is not tied down to inflexible rules when he submits a complaint to conciliation, nor is the distributor. All an exhibitor has to do is to submit the facts to his organization's conciliation committee, which in turn will take the matter up with the distributor in an effort to adjust the whatever injustices had been done.

Important also is the fact that an exhibitor will not approach a conciliation board with fear—the fear that the distributor, being richer and more powerful, will be able to swing things his own way.

We have had experience with such fear in the case of at least one Film Board—that of New Haven, Connecticut, in the middle twenties. A local exhibitor had sent a registered letter cancelling his contract with one company under its terms, and the branch manager refused to accept the letter. Later, the New Haven Film Board of Trade brought this exhibitor before the local Arbitration Board for nonperformance of the contract. As a last resort the exhibitor in question appealed to this paper, and our investigation of the facts resulted in a campaign of astounding revelations that lasted for six months, with the result that the exhibitor was left unmolested. In time, those who used their power to influence the distributor members of the arbitration board were removed. The distributors, unwilling to do honor to HARRISON'S REPORTS for having exposed the clique, did not want to remove them immediately. But they did not remove them eventually.

It is hardly likely that the distributor arbitrators, if an arbitration system is set up, would repeat the old offenses, but many exhibitors might be wary of the system because of past offenses. On the other hand a conciliation system, using logic and fairness, can attain great results because the old fear of arbitration boards will not be present.

It has been said that the motion picture industry is a lawyer's paradise because the many lawsuits have given them a fat living. Why perpetuate this paradise?

There are cases, of course, in which litigation is the only means by which a dispute can be resolved because an exhibitor and distributor are too far apart in their thinking, but there are many disputes that need never reach the stage of litigation and probably would not if the disputants had available to them a conciliation system by which they could sit around a conference table and settle their differences in amicable fashion.

A conciliation system is the one way by which complaints can be adjusted without leaving any scars. Its adoption on an industry-wide basis deserves the deep study of exhibitor and distributor leaders. Even if an arbitration system is established, it would still be wise to set up a conciliation system, for through it many disputes may be resolved before they reach the arbitration stage.



**"My Son, John" with Helen Hayes,  
Robert Walker, Van Heflin and Dean Jagger**

(Paramount, April; time, 122 min.)

A powerful and touching drama of mother love, and of the heartaches caused by an aloof son, an intellectual who becomes involved in Communism. Produced, directed and written by Leo McCarey with sensitive understanding, the picture touches upon an important topical problem in a way that makes a deep impression on the spectator, for it brings out in powerful dramatic terms the tragic dismay felt by an adoring mother and patriotic father when they first suspect and then confirm the fact that their eldest son, for whom they had made many sacrifices and from whom they expected big things, is a Communist. The acting of every one in the cast is very fine, but top honors go to Helen Hayes for the superb artistry with which she portrays the devoted but disillusioned mother. Although cast in an unsympathetic role, the late Robert Walker, too, contributes an effective portrayal as the erring son. The aloofness with which he displays his intellectual superiority, and the manner in which he, to save his own neck, loses complete regard for his distraught mother's feelings, even to the point of using physical force and attempting to label her as a mental defective, bring one to the realization of how base and unprincipled a deep-rooted Communist can be. Dean Jagger, too, is outstanding as the father, a fervently patriotic schoolteacher and American Legion member who, unable to reason with the evasive Walker, is provoked into striking him. Some suspense is given the story by the investigating activities of Van Heflin, as an FBI agent, and there is excitement in the sequences where Walker is slain by Party members when he decides to make a clean breast of his treason. It is the type of picture that should create considerable discussion because of the subject matter, and this fact, coupled with its fine dramatic values as an entertainment, augurs well for its box-office chances.

The story, which takes place in a typical small town, opens with Miss Hayes, a middle-aged woman, and Jagger, her husband, bidding farewell to two of their sons (James Young and Richard Jaeckel) who were heading overseas to serve in Korea. All are disappointed because Walker, the eldest son, who had an important Government job in Washington, could not be present to see his brothers off. Walker arrives a week later, his first visit home in more than a year, and it soon becomes obvious that his father resented his attitude of intellectual superiority, although his mother adores and defends him. Walker and his father get into a political argument when Jagger, preparing a speech for an American Legion meeting, illustrates an anti-Communist point. The argument is climaxed by Jagger accusing his son of un-American talk. Walker's evasive answers about his work and his personal life disturb Miss Hayes, but she is satisfied and happy when he swears on a bible that he is not a Communist. Walker returns to Washington after a mysterious phone call, and shortly thereafter Miss Hayes is visited by Van Heflin, an FBI agent, who questions her about Walker and about his possible connection with a woman who had been arrested as a Communist spy. Meanwhile Walker had telephoned his mother from Washington and had asked her to mail a torn pair of trousers he had left behind. Finding a key in the trousers, Miss Hayes flies to Washington, gives Walker the garment, and notices how he stealthily searches for the key. When she asks him if he is looking for the key, he passes it off as of no importance. She then goes to the woman spy's apartment, unaware that she was being trailed by the FBI, and becomes sick at heart when the key fits the lock. She returns home dazed. Walker arrives that same night and demands the incriminating key. Miss Hayes refuses to give it to him and pleads with him to confess. He starts to use physical force to obtain the key but is stopped by the sudden appearance of Heflin. With his mother in a state of shock, Walker discredits anything that she says by charging that she is mentally defective. He returns to Washington and prepares to flee the country, but he becomes conscience-stricken and decides to give himself up. Before doing so, however, he makes a tape recording of a scheduled speech to the graduating class of his university, in which he reveals how he became a traitor and warns the graduates

not to fall into the same trap. While on his way to surrender to the FBI, Walker is assassinated by Party agents. The picture concludes with Walker's recorded speech played to the graduating class, and with his mother hoping that the graduates will forget what he did and remember what he said.

It was produced and directed by Leo McCarey, who wrote the story and collaborated on the screenplay with Myles Conolly.

Unobjectionable morally, but it is hardly a picture for children.

**"The Story of Robin Hood" with  
Richard Todd and Joan Rice**

(RKO, July; time, 83 min.)

Produced in Britain, and photographed in Technicolor, this Walt Disney all-live action version of the adventures of Robin Hood shapes up as a first-rate entertainment that should go over well in this country, particularly with the youngsters, despite the lack of well known names in the cast. Although the story follows the conventional pattern of presenting Robin Hood as a symbol of resistance to any form of oppression and injustice, its treatment is fresh and exciting, and it moves along at a swift pace, highlighted by romantic interludes, touches of robust comedy, and thrilling action sequences throughout. Richard Todd makes a dashing and agile Robin Hood in his fight against the oppressors, and Joan Rice is beautiful and charming as Maid Marian, his noble sweetheart. James Hayter, as the merry Friar Tuck; Martita Hunt, as the Queen Mother; and James Robertson Justice, as the jovial Little John, are among the others in the huge cast who turn in excellent characterizations. It is a big-scale production, and the colorful settings and costumes add much to one's enjoyment of the film:—

When King Richard the Lionheart leaves England to lead a Crusade to the Holy Land, Prince John, his treacherous brother, conspires to bring himself to power. The Sheriff of Nottingham, Prince John's accomplice, uses his office to tax the people and recruit funds for him. Robin Hood, faithful to his absent King, is outlawed as a result of Prince John's tyranny. Hiding out in Sherwood Forest, he is joined by a band of fearless men, including Friar Tuck and Little John, who defy the Sheriff and the Prince in redressing the wrongs suffered by the people of the countryside. When word comes that King Richard was being held captive in Germany, Queen Eleanor, his widowed mother, seeks to raise the huge ransom demanded for his release. Maid Marian, Robin Hood's childhood sweetheart, now serving as a lady-in-waiting to the Queen, joins him in the forest to tell him of the need for the ransom money. Robin Hood succeeds in raising the money by taking it slyly from the ill-gotten gains accumulated by the Sheriff and Prince John, and he later thwarts Prince John's plan to seize the treasure for his own ends. When the King returns to England, he revokes Robin's sentence of outlawry, creates him Earl of Locksley, and gives him the hand of Maid Marian in marriage.

It was produced by Percy Pearce, and directed by Ken Annakin, from a screenplay by Lawrence E. Watkin.

Fine for the entire family.

**"The Fabulous Senorita" with Estelita**

(Republic, April 15; time, 80 min.)

A fair romantic comedy-farce, suitable for double bills. Though it has been produced well, the story is rather weak and at times considerably complicated. The romance between Estilita and Robert Clarke is pleasant. The comedy is provoked by the efforts of Estilita to play the part also of her sister, in a sort of dual role, so as to deceive Clarke, whom she eventually marries. Estilita is highly popular with Latin-American audiences, for she is charming and a good actress. Incidentally, she speaks fine English. The photography is clear:—

Nestor Paiva, a Cuban businessman, loves Estilita and Rita Moreno, his daughters, but when a banker proposes that Rita marry his dim-witted son as a condition of a business loan, Paiva accepts. Estilita, modern-minded and rebellious, helps Rita to elope with Tito Renaldo, a penniless



young man. As the happy lovers speed away, the attention of Robert Clarke, an American college instructor, is attracted to Estilita, who was climbing the ladder the elopers had used. He thinks that she is a burglar and forces her to accompany him to the police station, where she crosses him by charging that he had abducted her. Clarke, freed after an investigation, rushes to Estilita's home and gives her a spanking. Estilita tells him that she is Rita and convinces him that he had spanked the wrong girl. Determined to see more of Clarke, Estilita persuades her father to send her and Rita to Clarke's school in the United States. Paiva, still unaware of Rita's elopement, becomes the victim of a neat trick that leaves Rita with her husband while Estilita heads for the school alone. At the school, Estilita devises a twin-sister role to cover up Rita's failure to enroll. Clarke, still thinking that Estilita is Rita, falls for it, but Marvin Kaplan, an undergraduate attracted to Estilita, becomes suspicious over her sudden disappearances. Kaplan's nosiness drives Estilita to get herself expelled as Rita so as to clear the way for her romance with Clarke. Obtaining a job as a singer in an out-of-bounds night-club, she involves Clarke and the dean of the school in a brawl. This incident brings Paiva from Cuba, as well as Rita, in response to Estilita's SOS. The commotion created by Estilita's schemes causes Rita to faint and a doctor pronounces her pregnant. Paiva, astounded, goes after Clarke with a gun in the mistaken belief that he had seduced his daughter. After a series of mixups, during which Clarke tries to marry Estilita, still posing as Rita, the misunderstandings are cleared up. It ends with Paiva accepting Renaldo as Rita's husband and consenting to Estilita's marriage to Clarke, while he himself returns to Cuba to face the irate banker.

Sidney Picker produced it, and R. G. Springsteen directed it, from a screenplay by Charles E. Roberts and Jack Townley, who based it on a story by Charles R. Marion and Mr. Townley. Unobjectionable for the family trade.

**"Macao" with Robert Mitchum,  
Jane Russell and William Bendix**

(RKO, no rel. date set; time, 81 min.)

This melodrama has an uneven, synthetic story that is frequently complicated, but the names in the cast and the colorful waterfront atmosphere of Macao should draw the crowds and please them. Generally, it is an unbelievable mixture of intrigue, romance, chases and fights, with special emphasis on the physical attributes of Jane Russell. The thrills, of course, are caused by the chases and by the situations where the lives of the principal characters are put in danger. The action in the first half is rather slow, but it livens up in the second half and holds the spectator in suspense. There is some comedy relief, but not much. The direction and acting are adequate. The photography is good, but it is in a low key:—

Among the passengers headed for the Portuguese protectorate of Macao on a boat from Hong Kong are Robert Mitchum, an ex-GI evading the law; Jane Russell, who lives by her wits and as a singer; and William Bendix, a New York detective posing as a salesman, who sought to apprehend Brad Dexter, a big-shot Macao gambler wanted for trial in the states. Mitchum saves Jane from the advances of a drunken passenger, and she rewards him by stealing his wallet. When the boat docks, Thomas Gomez, a corrupt Macao police officer, suspects that Mitchum is a cop and reports this to Dexter. The gambler loses no time in offering Mitchum a bribe to leave Macao. Mitchum is willing to accept the money, except that he wants to remain to woo Jane. Dexter, too, had fallen for Jane and had hired her as a singer in his gambling club, much to the annoyance of Gloria Grahame, his girl-friend. Bendix, learning of Dexter's offer to Mitchum, inveigles Mitchum into a diamond smuggling scheme aimed at luring Dexter away from Macao so that he could be arrested; Bendix explains this scheme to Edward Ashley, head of the International Police, and tells him that he planned to repay Mitchum by clearing him of the minor shooting scrape that caused him to leave the states. In the complicated events that follow, Dexter suspecting a trap, beats up Mitchum and has him imprisoned in Gloria's home. He then makes headway in his romantic

campaign with Jane by telling her that Mitchum is a cop who was merely using her to get close to him. With Mitchum out of the way, Dexter plans a yacht trip to Hong Kong with Jane. Meanwhile Mitchum escapes from Gloria's home and is pursued by two Chinese cutthroats. He bumps into Bendix at the waterfront just as one of the Chinese throws a knife. The blade strikes Bendix and, as he lays dying, he gives Mitchum instructions on how to capture Dexter. Making his way to the yacht, Mitchum disposes of the pilot and takes the wheel just as Dexter and Jane come aboard. He guides the yacht beyond the three-mile limit and, after a hard fight, delivers Dexter to the waiting International Police. Mitchum and Jane head for the United States, no longer concerned about the law.

Alex Gottlieb produced it, and Joseph Von Sternberg directed it, from a screenplay by Bernard C. Schoenfeld and Stanley Rubin, based on a story by Bob Williams.

An adult picture.

**"The Girl in White" with June Allyson,  
Arthur Kennedy and Gary Merrill**

(MGM, May; time, 93 min.)

Biographical of the career of Emily Dunning, the first woman doctor to be admitted to a New York City hospital, "The Girl in White" is an interesting and entertaining drama of a woman's determination to be accepted in the medical profession back in 1900, when male doctors and the public as a whole were strongly opposed to the idea. The picture has its slow spots, but these are not serious enough to impair one's enjoyment of the proceedings. June Allyson is most effective in the leading role, as is Arthur Kennedy, as an interne with whom she falls in love. Although it is basically a dramatic story, it has nice touches of humor and a pleasant romantic interest. The production values are good, and the settings and dress give a realistic touch to the atmosphere of the period. The sequences where Miss Allyson rides a horse-drawn ambulance through the crowded city streets on emergency calls are fascinating and exciting:—

When her mother's life is saved in childbirth by the efficient efforts of Mildred Dunnock, a woman doctor, June, a 'teen-ager, resolves that she, too, will become a doctor, despite Miss Dunnock's warnings that her own experience proved that hospitals, male doctors and patients just won't accept a woman as a doctor. June enrolls in Cornell University's Pre-medical School and graduates second in an all-male class, the opposition of teachers and students notwithstanding. Only Arthur Kennedy, one of the students, shows more than a sympathetic interest in her. After graduation, June soon discovers that Miss Dunnock was right when her application for internship is denied by every city hospital. Miss Dunnock, determined that June's career shall not be frustrated as her own, politely intimidates the Commissioner of Hospitals to give June an appointment to Gouverneur Hospital under threat of unfavorable publicity. Gary Merrill, the head doctor, makes no effort to conceal his displeasure when June arrives to take up her duties. Nor do the other doctors, who place every conceivable obstacle in her path and saddle her with triple ambulance duty to discourage her, but she assumes the extra work without complaint. Kennedy, who, too, was interning at Gouverneur, tries to be helpful and encourages her not to quit. When a man pronounced dead by one of the doctors is revived by June with the help of some friendly nurses, Merrill gains a new respect for her ability, and his friendliness arouses Kennedy's jealousy. A typhoid epidemic strikes, and the hospital, desperate for help, admits Miss Dunnock. Her efficient and untiring efforts help to break down more of the masculine prejudice, and when she dies suddenly from a heart attack her passing is felt with deep regret by all. In the course of events, June, happy at having gained the confidence and admiration of the staff, is saddened to learn that Kennedy had accepted a scholarship for radium research work in France. She tells him of her love before he departs and promises to wait for his return.

It was produced by Armand Deutsch, and directed by John Sturges, from a screenplay by Irmgard Von Cube and Allen Vincent, based on the book, "Bowery to Bellevue," by Emily Dunning Barringer. Good family entertainment.



## ALLIED BLASTS DISTRIBUTOR INACTION ON ARBITRATION

More than six weeks have gone by since the TOA and Allied proposals for an arbitration system were submitted to the distributors for study, with a request that the distributors set a date for an all-industry meeting so that all parties concerned could discuss the proposals. At this writing, there has been no indication from any of the film companies as to whether or not they want to discuss the proposals, let alone set a date for a meeting.

This inaction on the part of the distributors brought forth a stern warning this week from Wilbur Snaper, National Allied's president, that the distributors had better move quickly lest it become necessary for his organization to assume a more "militant" attitude in order to cope with the ever-rising volume of exhibitor complaints against discriminatory practices. Snaper agreed that the distributors should be given sufficient time to analyze the arbitration proposals, but he added the hope that they would not "analyze it into oblivion."

Warning that the industry will find itself saddled with more lawsuits than ever before unless the distributors indicate soon that they are willing to sit down and work out the problems common to many exhibitors, Snaper declared that complaints from exhibitors are flooding his office and that most of the letters contain threats of litigation, requests for Department of Justice intervention, and advocacy of Government control of the distributors through legislation.

Among the discriminatory practices cited by Snaper were "pre-pre-release" and pre-release engagements on important pictures, which are confined to certain first-run houses at advanced admissions, then withdrawn from the market and later put into general release at regular admission prices, with the same first-run houses getting first crack at the playdates. As a result of such a policy, he asserted, the subsequent-run exhibitors, who are invariably denied an opportunity to play the picture during its pre-release, are "left with the crumbs." This and other discriminatory practices, declared Snaper, add up to the small independent exhibitor being treated like a "second-class businessman."

In threatening "militant" action, Snaper said that Allied neither seeks nor desires trouble with the distributors, "but we have to let them know that we are not kidding."

For many months the distributors have been bleating about the many lawsuits against them, warning that a common ground must be found to settle intra-industry disputes out of the courts lest we litigate ourselves out of business. The exhibitors have shown a willingness to cooperate by submitting proposals for the formulation of an appropriate arbitration system. These proposals have been in the hands of the distributors for more than six weeks, which is certainly sufficient time for them to have made up their minds as to whether or not the proposals offer a basis for discussion. Their silence on the matter is serving only to increase the bitterness of hard-hit exhibitors who are suffering under the imposition of harsh trade practices and onerous terms. National Allied, whose loss of patience is understandable, has sounded a warning. The distributors had better heed it.

## "Valley of the Eagles" with an all-British cast

(Lippert, March 21; time, 83 min.)

This is an unusual picture and as such ought to take well everywhere, even though the cast is unknown in this country. First there is a stampede of reindeer, similar to cattle stampedes in this country. Then there is an actual attack on wolves by trained eagles, in which the eagles are the victors, and there is a fearful snow and rock avalanche, such as has never been seen on the screen. The picture was photographed in Sweden, Norway and remote regions of Lapland, in the winter time, where habitual quiet is the price the inhabitants have to pay for protection from the overhanging mountains. They fire no guns, using eagles for hunting, lest an unusual loud noise set in motion snow and rock avalanches. The story is not so strong, but the

outdoor scenery and the different episodes in the action succeed in retaining the spectator's interest. Unlike most British-made pictures, no character speaks with a perceptible accent. The photography is clear:—

John McCallum, a Stockholm scientist, perfects a method of transforming sound into electricity. One day he discovers that Mary Laura Wood, his wife, and Anthony Dawson, his assistant, had disappeared with two important parts of his invention. McCallum and Jack Warner, a police inspector, trail the fugitives to the desolate wastes of Lapland, where they join a party of Laplanders, including beautiful Nadia Gray, who were herding a flock of reindeer over the frozen tundra. The herd is lost when the reindeer, following false tracks laid by Dawson, stampede over a precipice. Savage wolf packs close in on the party, but all are saved by the timely arrival of mountain Laplanders with trained eagles that attack and kill the wolves. Taken to a remote mountain village, the pursuers find the fugitives. McCallum recovers the missing parts from his wife, who explains that she had deserted him because he had become too engrossed in the invention. Warner places both Mary and Dawson under arrest. The captives decide to escape and set out for the frontier. With Warner in hot pursuit, Dawson tries to hold him off with rifle fire. The report of the gun sets in motion an avalanche that buries the fleeing couple under a mountain of snow. McCallum, by this time in love with Nadia, looks to a new life with her.

It was produced by Nat Bronstein, and directed by Terence Young, who wrote the screenplay.

Suitable for all.

## "Tarzan's Savage Fury" with Lex Barker, Dorothy Hart and Patric Knowles

(RKO, March; time, 81 min.)

Followers of the Tarzan pictures ought to find this one a satisfactory addition to the series for it has all the jungle picture elements that entertain them. There are situations that will hold them in suspense, others that will thrill them, and still others that will make them laugh. Whatever comedy there is, is provoked by Cheta, the chimpanzee, and the human interest by the presence of little Tommy Carlton. There are, of course, animal scenes; these are naturally stock shots, most of which have been seen in other jungle pictures, but they have been incorporated in the action with skill:—

Charles Korvin, heading a safari in search of Tarzan (played by Lex Barker), murders an Englishman who was trying to reach Tarzan, his cousin, to learn the whereabouts of the Wazuri tribe, which used a wealth of uncut diamonds in religious ceremonies. Korvin compels Patric Knowles, a member of his party, to assume the dead man's identity so that he, Korvin, might obtain the diamonds for himself. The safari eventually reaches Tarzan, who lived with Dorothy Hart, his mate, and Tommy, an orphaned boy they had adopted. Korvin and Knowles persuade Tarzan to lead them to the Wazuris on the plea that England needed the diamonds for the war effort. Their trek through the jungle and across the difficult mountain ranges is fraught with many dangers, which are overcome by Tarzan's bravery and knowledge of the country. Shortly after they are welcomed by the Wazuri tribe, Knowles, delirious with jungle fever, reveals to Dorothy the truth about his impersonation. To silence Knowles, Korvin throws him off a high cliff into a lions' lair. As Tarzan goes to Knowles' rescue, Korvin shoots at him and causes a freak accident that pins Tarzan under a large rock. Korvin, using a radio transmitter, contacts his crime partners to come by plane and rescue him and the diamond treasure, which he had taken from the natives through trickery. Meanwhile Tommy and Cheta find and rescue Tarzan. In the events that follow, Tarzan vanquishes the villains and saves the treasure. The Wazuris, grateful, shower Tarzan and his mate with bushels of gems.

Sol Lesser produced it, and Cyril Endfield directed it, from a screenplay by Cyril Hume, Hans Jacoby and Shirley White, who based it on the characters created by Edgar Rice Burroughs.

Good for the family.



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### ALL DISTRIBUTING COMPANIES AGREE TO ARBITRATION CONFERENCE NEXT MONTH

The heartening and welcome news this week is the announcement by Eric Johnston, president of the Motion Picture Association of America, that he had sent letters to the presidents of the five leading exhibitor organizations inviting them to appoint committees to meet with distribution representatives for a conference on arbitration.

The following is the text of Mr. Johnston's letter, which is dated March 20, and which was sent to Wilbur Snaper, Allied States Association; Mitchell Wolfson, Theatre Owners of America; Edward N. Rugoff, Metropolitan Motion Picture Theatres Association; Harry Brandt, Independent Theatre Owners Association; and H. V. Harvey, Western Theatre Owners:

"In response to the requests of Allied States Association and of Theatre Owners of America to discuss their respective proposals for arbitration, I am asked by Columbia Pictures Corporation, Loew's Incorporated, Monogram Pictures Corporation, Paramount Pictures Corporation and Paramount Film Distributing Corporation, RKO Radio Pictures, Inc., Republic Pictures Corporation, Twentieth Century-Fox Film Corporation, United Artists Corporation, Universal Pictures Co. Inc. and Universal Film Exchanges, Inc., Warner Bros. Pictures, Inc. and Warner Bros. Pictures Distributing Corporation to invite a committee of two officers or members of your organization and its counsel to meet with like committees of the other exhibitor organizations listed below, to which I am extending a similar invitation, and the General Sales Managers of the above named distributing companies and counsel. Mr. William F. Rodgers has agreed to serve as chairman of the distributor conferees. Such meeting is to take place in the City of New York as soon as it can be conveniently arranged and in any event within thirty days from the date of this letter.

"The purpose is to explore thoroughly the subject of arbitration and conciliation of disputes involving exhibitors and distributors of motion pictures in the United States, including discussion of proposals heretofore advanced by exhibitor organizations.

"It is contemplated that such exploration will proceed with all reasonable diligence and speed, with the hope and to the end that the conferees may achieve agreement to present to respective principals for acceptance and to submit to the U. S. Department of Justice for approval.

"Please let me have your acceptance of this invitation as soon as possible, giving me the names of your organization's committee, so that I may be able to inform those accepting, of the precise time and place of the first meeting.

"I am sending a copy of this letter to the Attorney General of the United States."

Mr. Johnston announced also that, in addition to Bill Rodgers, the sales managers committee will include Al Lichtman, 20th Century-Fox; Robert Mochrie, RKO; and Abe Montague, Columbia. Serving as counsel are Austin C. Keough, Paramount; Robert W. Perkins, Warner Bros.; and Adolph Schimel, Universal.

What is particularly significant and encouraging about Johnston's invitation is that it reveals that all ten distributing companies will participate in the talks. It will be remem-

bered that Columbia, Universal, United Artists, Republic and Monogram did not participate in the last arbitration system, which was set up under the 1940 Consent Decree.

Exhibitor reaction to Mr. Johnston's invitation has been most enthusiastic, and virtually all exhibitor leaders have come out with statements welcoming the opportunity to sit down with distribution leaders in the hope of reaching agreement on a workable arbitration system.

Bill Rodgers, meeting with representatives of the trade press this week, told them that he was "very optimistic" over the forthcoming parleys. "We again have an opportunity to reach a common understanding," he said, "and I sincerely hope that we will." Every right-thinking exhibitor in the country will share this hope, for a proper arbitration and conciliation system will enable the exhibitors and distributors to conduct their business relationship more harmoniously and thereby benefit the industry as a whole.

### THE "DRAFT RODGERS" MOVEMENT

One of the most difficult tasks ever faced by William F. Rodgers, MGM's popular sales executive and former distribution chief, was to decline the presidency of COMPO this week, despite an overwhelming "draft Rodgers" movement that sprung up over the weekend, with representatives of all elements of the industry bombarding him with urgent pleas to accept the post.

The movement urging his acceptance of the post stemmed from the fact that Spyros P. Skouras, head of 20th Century-Fox, was compelled to decline the office because of the pressure of other duties.

Typical of the many expressions favoring the drafting of Rodgers was the following statement issued from National Allied's headquarters:

"COMPO cannot continue indefinitely in its present leaderless state. It must be headed by an industry personality who is known to and respected by all industry members in all branches.

"If COMPO is worth saving — and Allied thinks it is — then William F. Rodgers must be drafted for the presidency, at once.

"Bill has had a long and notable career of service to the motion picture industry. We fully sympathize with his wish to remain in retirement. But in times like these the industry has great need of his experience, popularity and great ability. He already has hibernated too long.

"In view of his demonstrated love for and devotion to the movie business, it is unthinkable that he will not respond to a clear call to duty. Let's all cry with one voice: 'Come back Bill and go to work!'"

In declining the post, Rodgers explained to newsmen at a press conference that his decision was based solely on health considerations. He revealed that he has been under a doctor's care since last fall and that he feels greatly improved after a vacation in Florida, but felt that he just cannot take on such an assignment without endangering his health. He made it clear that he would have been more than happy to serve as COMPO president, and that he was deeply appreciative and honored for the confidence shown in him. Nothing would have pleased the industry more than Bill

(Continued on back page)



**"The Denver & Rio Grande"  
with Edmund O'Brien, Dean Jagger  
and Laura Elliott**

(Paramount, June; time, 89 min.)

An exciting action melodrama, photographed in Technicolor. It revolves around the efforts of the Denver & Rio Grande Railroad to lay a roadbed through the Royal Gorge headed west across the Rockies from Denver to Salt Lake City, and of the efforts of a rival railroad to stop it, for both claimed the right of way. The thrills are caused by murderous gun and fist fights, the greatest thrill being a head-on collision between two locomotives, a collision that was set up with the D&RG for the purpose. The acting is of the rough type, as demanded by the story. There is some comedy provoked by Zasu Pitts, but it is pretty mild. The outdoor scenery in color is beautiful, and the photography sharp and pleasing to the eye. The action takes place in the 1870's:—

Laying track through the Royal Gorge under the grant of a franchise. Edmund O'Brien, heading a D&RG survey party, encounters a similar Canyon City and San Juan Railroad party headed by Don Haggerty, whose company, too, had a franchise. A fight ensues, and Sterling Hayden, Haggerty's assistant, pulls a gun on O'Brien and shoots Haggerty by mistake, Hayden and Lyle Bettger, his pal, blame O'Brien for the murder. Thinking that he did kill Haggerty, O'Brien, though cleared by the authorities, quits his job. Dean Jagger, president of the D&RG, and J. Carroll Naish, chief engineer, persuade O'Brien to resume his job when a series of "accidents" engineered by Hayden and Bettger threatens to hold up the D&RG track-laying. The opposition road obtains an injunction against the D&RG, but O'Brien ignores it and keeps his men working. Bettger then holds up Jagger's private car and steals the payroll. Suspecting the robbers' identity, O'Brien trails two of them, killing one and wounding the other. Meanwhile Laura Elliott, Jagger's secretary, hates O'Brien because Hayden had convinced her that O'Brien had killed Haggerty, her brother. To stop Jagger from reaching Denver to lift the injunction, Hayden and his gang steal a D&RG train and capture every station on the way. O'Brien and his men set out to recapture the stations. A series of pitched battles follows, during which O'Brien discovers that Laura is a spy for Hayden. The D&RG reaches the Royal Gorge first, and O'Brien builds a blockhouse to stop the CC&J. Hayden plans to ram the blockhouse with a dynamite-laden flatcar, but Laura, now convinced that O'Brien had not killed her brother, warns him. Bettger kills Hayden and is then himself killed as the flatcar rolls on its errand of destruction. Laura's warning saves O'Brien, and the D&RG wins the race. Laura makes O'Brien happy by admitting that her former hatred had turned to love.

Nat Holt produced it, and Byron Kaskin directed it, from a story and screenplay by Frank Gruber.

Suitable for the family.

**"The Lion and the Horse" with Steve Cochran**

(Warner Bros., April 19; time, 83 min.)

A very good action outdoor melodrama, photographed in Warnercolor, a new color process developed and owned by Warner Bros. The action revolves around a man's love for a fine stallion, supposedly one of a band of wild horses. There are a number of exciting action shots, with one highly thrilling sequence being a battle between the stallion and an escaped lion. Clever editing has made this horse-lion fight realistic. The color is extraordinarily good in that it does not interfere with the sharpness of the photography—a sharpness that adds to the beauty of the natural scenes. There is considerable human interest in the story as a result of the presence of Sherry Jackson, a little girl, with whom Steve Cochran, the hero, becomes friendly:—

Steve Cochran, a member of Bob Steele's crew of wild horse hunters, grows to admire the beauty and cunning of Wildfire, a fierce black stallion that roamed the range. He succeeds in capturing the horse singlehandedly but un-

successfully tries to keep the capture from Steele. Cochran agrees to pay Steele \$500 for the horse within ten days, and then sets out to earn the money by taking part in rodeos. He returns with the money on the eleventh day only to learn that Wildfire had been sold to Ray Teal, a rodeo dealer. Cochran sets out on a long search of the rodeo circuit and eventually catches up with the stallion at a county fair. Teal, who was making a fortune by betting that no rider could remain on Wildfire for more than one minute, refuses to sell the horse to Cochran. Unable to tolerate Teal's mistreatment of Wildfire, Cochran frees the animal from its corral and recaptures it in the open country. He then finds work on Harry Antrim's ranch, where he tames and trains Wildfire. A strong attachment develops between man and horse. Complications arise when Teal traces Wildfire to the ranch and, rather than wait for the sheriff, tries to take the animal by force. Wildfire, hating Teal for past mistreatment, stomps him to death. Knowing that the sheriff had no alternative under the law but to shoot Wildfire, Cochran, aided by Antrim and by little Sherry, Antrim's granddaughter, escapes with the horse and heads for the border. En route they encounter an escaped lion that had been terrorizing the countryside. There is a violent fight in which Wildfire tramples the lion to death. By this time the sheriff catches up with Cochran, but when he learns of the lion's death he decides not to shoot Wildfire, basing his decision on a legal technicality. Cochran gratefully holds Wildfire, while Sherry and Antrim beam happily.

Bryan Foy produced it, and Louis King directed it, from a story and screenplay by Crane Wilbur.

Fine for the family.

**"Jet Job" with Stanley Clements,  
Elena Verdugo and John Litel**

(Monogram, April 6; time, 63 min.)

A good picture of its kind. Not only is it exciting and human, but it is also different. The scenes where Stanley Clements, a test pilot, flies his jet plane so low over the mountains that he almost "shaves" their tops should hold one breathless. The action is fast all the way through, and the romance between Clements, as the hero, and Elena Verdugo, as the heroine, is pleasing. Clements does good work as the test pilot, and Miss Verdugo is charming; she not only acts well, but also is good looking. The direction is skillful, and the photography a treat to the eye:—

Clements, a daredevil but skillful jet fighter test pilot, works for John Litel, who had reared him ever since he was a little boy. Although eager to obtain an Army contract, Litel does not want Clements to take chances and frequently threatens to discharge him for taking unnecessary risks. Tom Powers, a rival plane manufacturer, seeks the same Army contract, and he wishes that Clements worked for him. Learning that Clements had fallen in love with Elena, one of his employees, Powers promises her a handsome bonus if she could lure him away from Litel. When Clements again disobeys orders and nearly wrecks his experimental plane, Litel, furious, discharges him. It then becomes relatively easy for Elena to induce him to work for Powers. While testing Powers' plane, Clements is ordered to fly up to eighty thousand feet. He protests that the plane cannot fly so high but is overruled by Powers. The plane crashes, and at the investigation Powers denies that he had ordered Clements to fly to eighty thousand feet. As a result, the aeronautical board grounds Clements. Elena denounces Powers for having lied to the board and resigns. Meanwhile Clements learns that Litel had hired an inexperienced pilot to test his plane for the Army. He decides to take on the job himself even though he had been grounded. While his friends "kidnap" the new pilot, Clement enters the plane surreptitiously and breaks the record by flying higher than eighty thousand feet. The Army officers, impressed by the performance, give Litel the contract. When Clements lands, he is greeted warmly by Litel as well as Elena.

Ben Schwab produced it, and William Beaudine directed it, from a story and screenplay by Charles R. Marion.

Suitable for all.



**"The Captive City" with John Forsythe**

(United Artists, April 25; time, 91 min.)

Very good! It is a gripping and exciting melodrama, revolving around a newspaper editor's efforts to free his small town of the gangster element. The picture has been directed with unusual skill, with the result that the spectator's attention is held tightly from start to finish. The advantage of this melodrama over many other similar melodramas is the fact that the main action revolves around the hero's efforts to get rid of the gangsters rather than the gangsters' efforts to gain control of the town. John Forsythe, a newcomer to the screen, does excellent work as the crusading editor; his naturalness makes the part convincing. The appearance of Senator Kefauver in an epilogue in which he makes a plea for greater vigilance against corruption and crime gives the picture a topical angle:—

Hal K. Dawson, a private detective, arranges a furtive rendezvous with Forsythe to give him a story about corruption in their town. Dawson's charges are so sensational that Forsythe cannot believe him, but he thinks differently when Dawson is found dead several night later, ostensibly the victim of a hit-and-run driver. Sensing murder, and disturbed over the lack of action on the part of the police and the district attorney, Forsythe starts an investigation of his own and learns that Victor Sutherland, a prominent citizen, whom Dawson had been investigating in connection with a divorce action, was involved heavily in the rackets, as were many other respected citizens. Several of them, including Sutherland, ask Forsythe to drop his investigation, implying that he might get hurt. Not meeting any objection from Joan Camden, his wife, Forsythe determines to rescue the city from the racketeers. In the course of his sleuthing, he discovers the identity of the big-time criminal who controlled the rackets, and with the aid of Martin Miller, a cub photographer, he succeeds in obtaining a flashlight photo of the gangster and his aides as they leave their bookmaking headquarters. Shortly thereafter, the gangsters invade the newspaper office, beat up Martin unmercifully, and destroy the prints and negative. Forsythe then arranges a meeting with Marjorie Crossland, Sutherland's ex-wife, to obtain some leads from her, but she is found murdered before she can talk. Stymied on all sides in his efforts to stamp out the criminal syndicate, Forsythe determines to go to Washington and testify before the Kefauver Senate Committee investigating crime throughout the United States. Accompanied by his wife, he soon finds himself followed by the gangsters' car. He manages, after a wild ride, to reach the safety of a small-town police station, where he requests and is granted the protection of state troopers, who guide him to the Committee in Washington, where he presumably tells his story.

Theron Warth produced it, and Robert Wise directed it, from a screenplay by Karl Kamb and Alvin Josephy, Jr., based on a story by Mr. Josephy.

An adult picture, but children, too, should enjoy it.

**"The Narrow Margin" with Charles McGraw, Marie Windsor and Jacqueline White**

(RKO, no rel. date set; time, 71 min.)

A pretty good gangster-police melodrama, revolving around the efforts of a detective to protect the life of an important witness from gangsters. Most of the action takes place aboard a train headed for Los Angeles, with the detective trying to keep from the gangsters the knowledge that he was guarding the witness, although he himself is unaware of the fact that he is protecting a policewoman, who had been substituted for the real witness. The skillful direction and good acting help to maintain one's interest throughout, and the doings on the train keep one in tense suspense. Considerable comedy is provoked by little Gordon Gebert, a mischievous youngster, who thinks that the detective is a robber and causes him some embarrassing moments. The photography is sharp and clear:—

Charles McGraw and Don Beddoe, two detectives, are assigned to take Marie Windsor, youthful widow of a

gangster, from Chicago to Los Angeles to testify before a grand jury investigating bribery. Peter Virgo, a racketeer who believed that Marie had her husband's "pay-off" list in her possession, tries to shoot her as she leaves with the detectives. The bullet hits Beddoe, killing him, and Virgo, unrecognized, makes his escape. McGraw puts Marie aboard the train in a compartment adjoining his own, and even before the train pulls out he becomes aware of the presence of David Clarke, one of the gangsters, but through a series of clever moves he prevents Clarke from learning that he is guarding Marie. In the club car, McGraw becomes acquainted with Jacqueline White, traveling to Los Angeles with Gordon, her seven-year-old son. The behavior of Paul Maxey, a fat man, makes McGraw suspect that he, too, is one of the gangsters, but he learns later that Maxey is a railroad detective. Virgo, summoned by Clarke, boards the train at a Colorado junction and, while McGraw is in the club car, he and Clarke enter Marie's compartment and kill her when she fails to produce the "pay-off" list. Searching her luggage, they discover that she was a policewoman, and that she was impersonating Jacqueline, the real witness, to assure her safety. McGraw, too, first learns about Jacqueline when he finds Marie slain. Meanwhile, Virgo enters Jacqueline's compartment and threatens to kill her unless she hands him the list. McGraw discovers this situation in the nick of time and manages to kill Virgo before he can harm Jacqueline. Clarke, trying to escape from the moving train, is captured by highway police. By the time McGraw and Jacqueline reach Los Angeles, there is every indication that they had fallen in love.

Stanley Rubin produced it, and Richard Fleischer directed it, from a screenplay by Earl Fenton, based on a story by Martin Goldsmith and Jack Leonard.

Unobjectionable morally.

**"Thief of Damascus" with Paul Henreid, John Sutton and Jeff Donnell**

(Columbia, April; time, 78 min.)

Movie patrons who enjoy costume, swashbuckling melodramas of the Arabian Nights type should get pretty good satisfaction out of this one, for it contains all the elements that they expect to find in such a picture. Set in seventh century Damascus, and enhanced by Technicolor photography, the somewhat satirical story follows a set pattern in its depiction of a fearless, adventurous hero who risks his life and limb to combat a cruel conqueror, while at the same time falling in love with a Princess — the usual damsel in distress. There is, of course, very little about the proceedings that is credible, but it is colorful, romantic and exciting, and there is considerable eye-appeal in the revealing costumes worn by the leading ladies and the harem girls. Paul Henreid manages to be quite dashing as the hero:—

Henreid, general in command of the forces of John Sutton, attacks the city of Damascus after a seventy-day siege. To save the city from destruction, Helen Gilbert, the Sultan's daughter, and Jeff Donnell, her lady-in-waiting, negotiate a peace treaty with Henreid. This move incurs the wrath of Sutton, who sought to destroy the city; he repudiates the treaty. Henreid, his sense of honor offended, revolts against Sutton and becomes a fugitive. He joins forces with a secret band of Damascans who were plotting to repel the invaders by means of specially forged Damascus steel swords, which could break the enemy's swords in two. Meanwhile Sutton spares the city, his price being that the Princess become his bride. Henreid, in love with the Princess himself, delays the wedding through different tactics that result in many fights and chases. Finally, to lure Henreid into the open, Sutton announces that he will behead the Princess and her father at a public execution. On the day of the execution, Henreid and his followers enter the city in the form of a trader's caravan and, at a given signal, attack Sutton and his men, winning victory after a rousing battle.

It was produced by Sam Katzman and directed by Will Jason from a screen play by Robert E. Kent.

Harmless for the family.



Rodgers' acceptance of the COMPO presidency, for he is the one man for whom most every one in the business feels a deep respect, and who over the years has demonstrated by deeds his desire to attain intra-industry unity.

His declination of the post is, of course, a disappointment, but it is understandable; Bill has earned his rest, and it would be asking too much to persuade him to serve at the cost of his health. Besides, Bill has agreed to serve as chairman of the sales managers committee at the forthcoming all-industry arbitration meetings, and it is just as well that he preserve his strength for the job of reconciling the conflicting opinions that are bound to arise during the negotiations. Perhaps it is more important that Bill devote his efforts toward that establishment of a workable arbitration system, for unless such a system is set up there may be no need for a COMPO.

### MYERS URGES INDUSTRY TO COUNTERATTACK TV TACTICS

A strong blast against the unfair methods employed by television interests to compel the producers to make their current and choice product available to TV is contained in a current organizational bulletin issued by Abram F. Myers, National Allied's general counsel and chairman of the board, who takes the industry leaders to task for not fighting back.

Charging that "television has not scrupled to use political influence in seeking special favors from the Government at the expense of the movies," and that the movies "have not even tried to fight back with the same weapons," Myers declared that, though the industry's individual leaders have shown a fighting spirit and an indomitable will, "they are not schooled in the techniques of cooperation and will not submit to discipline or follow duly constituted leadership, even when they know it is for their own good." The unhappy result, he said, "is that they are galloping off in all directions."

Stating that the film industry has allowed the widespread impression to be created that it is terrified of television and is trying to prolong its own life by withholding choice pictures from TV, Myers asserted that "it is time the public was told that the real controversy between the movies and TV revolves around the frantic efforts by TV to bolster its own unsatisfactory programs."

He suggested that the public be told that TV interests have employed former public office holders to persuade the Department of Justice and the Federal Communications Commission to "bulldoze" the movie industry into turning over its products to TV.

Pointing out that the Department of Justice interceded with the film companies to enable Zenith to obtain films for the Phonovision test made last year, and that the FCC, at about the same time, issued a report in which it intimated that it would compel the motion picture companies to make their finest films available to TV as a condition to the right to qualify for broadcasting licenses, Myers charged that "these activities by Government agencies clearly are outside the scope of their statutory authority and reflect the political influence that has been brought to bear upon them by the television interests."

Claiming that the political pressure used by television to induce Government agencies to take extra-legal action in their behalf is against the public interest, Myers had this to say:

"The Sherman Act and the Communication Act both have as their declared purpose the preservation of competition in interstate commerce. While I find in the latter act no authority for the FCC to favor one industry as against the other, it is understandable that it should be enthusiastic about building up television, which is subject to its regulatory powers, as a strong competitor in the communications business and even in the amusements field.

"But there is not a shred of authority in the statute for building up television at the expense of motion pictures. It does not promote or preserve competition to build a new industry on the ashes of the old one. It is not going too far

to say that if the Commission's present policies should prevail, and the film companies should be compelled to supply their finest productions for exploitation on TV, the motion picture industry would be put out of business.

"The Commission in its shortsighted policy seems to think the motion picture industry consists only of the studios in Hollywood. It seems to think it makes no difference to the producers whether they sell their pictures to the theatres or to TV. The vast amount of money invested in theatres — far exceeding any prospective investment in television broadcasting — and the large number of people dependent upon the theatres for their livelihood, apparently mean nothing to the Federal Communications Commission.

"If the Federal Communications Commission wants to promote and preserve competition in commerce, why doesn't it encourage TV to develop along the lines for which it is specially adapted? As a medium for the instantaneous communication of events of general interest — public events, sporting events, etc. — television is in a class by itself. As such it affords strong competition to radio, to newspapers, news periodicals, and to news reels which it has virtually superseded.

"Television's worth as an entertainment medium, once its novelty appeal wears off, remains to be seen. It has enjoyed a measure of success in the use of live talent and has served a useful purpose in giving employment to some needy, deserving comedians. No one can properly object to TV's efforts along this line. That is true competition. Of course, TV has a problem in that it burns up its personalities and materials very fast. But that is TV's problem; the movies should not be crippled or destroyed in an effort to help them solve it.

"Government officials should be made to realize that motion pictures and television are two entirely different businesses. The motion picture business is a straightforward, legitimate entertainment business. Television is a huckster. The film companies produce fine pictures for the enjoyment, entertainment and relaxation of the theatre patrons. Television uses entertainment merely as a ballyhoo for merchandise . . ."

In one part of his bulletin Mr. Myers suggests that it might be a good idea for the industry to institute professional research to substantiate stories "about the impairment of vision resulting from protracted sessions before the television set," while the motion picture, on the other hand, is beneficial to the eyes because its steadiness, soft reflected light and ever-changing focus exercise the eye muscles. "Of course," said Mr. Myers, "the glib cry of 'unfair competition' would be raised, but the squawks of an industry that resorts to the methods which TV is now using against the movies, would, not be impressive. Moreover, the executives in both industries as well as Government officials should understand that competition is not a one-way street; that it cannot always be favorable to television and adverse to the movies. If television wants play rough, and indications are that it does, then it should be prepared to receive a few hard knocks from time to time. In any case, it is time the motion picture industry ceased bleating like a lamb and began to roar like a lion."

Elsewhere in his interesting bulletin Mr. Myers declared that the film companies "must decide whether to desert the theatres and sell to television or to remain true to their old customers and let television hoe its own row."

"Film company executives," he asserted, "must either be for or against the motion picture industry; there is no middle ground. Sooner or later they must stand up and be counted. They, of course, are under no obligation to account to Allied for their conduct. But their attitude on television is a matter of vital interest to the exhibitors of the country and in justice to their theatre customers they should make their attitudes known. And no matter what their ideas for the future may be, they should now join in an all-industry effort to expose, match or repel the clandestine efforts of TV to undermine the movies by exerting political influence. For the time being their first loyalty must be to the movies — and this job won't wait."



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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XXXIV****SATURDAY, APRIL 5, 1952****No. 14**

## HARM TO THE INDUSTRY FROM THE HUGHES-JARRICO CONTROVERSY

The action of Howard Hughes, managing director of RKO, in appealing to the courts to declare him justified in refusing to give Paul Jarrico, the film writer, screen credit for work on "The Las Vegas Story" on the ground that Jarrico refused to answer questions submitted to him by the House Un-American Activities Committee as to whether he was or was not a Communist created an immense amount of good will among the public because it indicated clearly that Hollywood will not tolerate Communists in its ranks. This good will was further strengthened by the fact that Darryl F. Zanuck, production head of 20th Century-Fox, has asked the courts for a new trial in an effort to upset a judgement rendered by the U.S. Circuit Court in favor of Ring Lardner, the film writer who was discharged by the company after he refused to answer the questions of the Un-American Activities Committee, for which refusal he was subsequently convicted of contempt of Congress.

Mr. Hughes, however, is overdoing a good thing, for by continuing the controversy with Paul Jarrico, designedly, it seems, in an apparent effort to garner more publicity for "The Las Vegas Story," he is doing irreparable harm, for it makes people believe that Hollywood is infested with Communists and that there is nothing we can do that will enable us to be rid of them. Moreover, the Screen Writer's Guild's efforts to stick by Jarrico on the ground that a person's political beliefs have nothing to do with the terms of a contract further harms the industry because it strengthens the public's misconception that screen writers with Communistic leanings have control of what goes into pictures. This may very well result in a sizeable portion of the public becoming disgusted and showing its disapproval either by turning its attention to other forms of amusement or staying home.

In one of his publicity releases Mr. Hughes implies that the decision of the board of directors of the Screen Writers' Guild to stand by Jarrico, as indicated by the Guild's reply to Hughes, was engineered by political manipulation. In view of fact that several months ago the non-Communist members of the Guild fought savagely to regain control of the organization from the officers who were either alleged Communists or fellow-travellers, the action of the supposedly anti-Communist board to stand by Jarrico before waiting for the verdict of the court is, indeed, surprising, and it has made many Hollywoodians suspect that the pro-Communist clique has again taken control. It will now be up to the whole membership to prove that such is not the case.

The motion picture industry has given the writers a good living, and they owe much to the exhibitors, who played the pictures that were based on the stories they wrote and which in turn brought them fame and fortune. And they owe it also to themselves to have the interests of the industry in mind in whatever action they take.

## BETTER UNDERSTANDING

Recently Mr. Frank Murphy, publisher of the Hartford, Conn. Times, invited a group of theatre owners and operators to a conference with the view of learning their problems and trying to be helpful to them. Mr. Murphy was motivated by the realization that the motion picture theatre in a community is a nucleus to prosperity by reason of the fact that it brings people out of their homes and, by so doing, induces them to patronize the local merchants. He felt that reduced movie attendance hurts all retail business in a town and, consequently, has an adverse effect on retail newspaper advertising.

As one result of this Hartford conference, some newspaper publishers have realized that the charging of high advertising rates to motion picture theatres is unfair, and they now have established the lower regular rate that is charged to all other commercial enterprises.

Another recent move for better understanding between the motion picture theatres and the newspapers is the invitation extended by the North Central Allied exhibitor organization to newspaper editors and publishers to attend its forthcoming convention so that they may have the opportunity to learn first hand of the exhibitors' problems. The purpose behind this invitation is to seek the cooperation of the newspapers, not only in the matter of public relations, but also on the ground that a profitably operated theatre is the basis of a community's prosperity and that it is to the interests of the newspapers themselves that the theatre be operated profitably.

All these moves indicate that newspapers as well as the public have come to realize that the prosperity of the theatre in a community is more than the prosperity of an individual enterprise—that it is the prosperity of the community itself. And what better evidence of this feeling is there than the recent news item to the effect that a group of merchants in a certain town got together and took active steps to reopen a closed movie theatre because the darkened house had affected their trade?

As it has been often stated in these columns, a picture theatre draws people out of their homes and gives them an opportunity to pass by well arranged window displays. Different items of merchandise attract their attention, with the result that they patronize the store that displayed those items.

Buying the items that had attracted their attention is not the only thing that puts money into circulation; when people shop they visit also a restaurant, a candy shop, a grocery store and other such establishments, for once they are out of their homes they are affected by the attractive displays and by a feeling of general good fellowship when they meet friends. Keep the people at home and all these advantages are lost.

The exhibitor can and should take advantage of this new spirit by conveying to his public the impression that his theatre is a chief motivating factor in the prosperity of the community. In such efforts he will have the cooperation, not only of the merchants, but also of his local former of public opinion—the newspaper.



### **"Faithful City" with an all-Israeli cast**

(RKO, April; time, 86 min.)

Produced in Israel with all-English dialogue, "Faithful City" is an interesting and highly dramatic story centering around the rehabilitation of a group of emotionally disturbed European war orphans who come to a children's settlement in Palestine. The picture will undoubtedly do well in large metropolitan cities, where there is a sizeable Jewish population, but it can be put over in most all theatres because its human interest story is of the type that has universal appeal. The characterizations are most impressive, for the children, having been through war-wracked experiences and having endured many hardships, are tough, truculent and suspicious, a condition that requires the utmost patience and understanding on the part of the settlement's counsellors in order to banish the old fears under which the children grew up, and to instill a cooperative spirit into them.

The action revolves mainly around Israel Hanin, a rebellious, arrogant youngster who had long shifted for himself, who was wise in the ways of the world, and who defies adult authority and leads several of the other children in revolt against the rules and regulations of the settlement. His eventual rehabilitation and adjustment to a new way of life, brought about by the persevering attitude of the settlement's leaders, unfold on the screen with considerable feeling and emotional impact. What makes the story even more effective is the fact that the counsellors' efforts to rehabilitate the children are made all the more difficult by the outbreak of war between the Arabs and Israelis, for the gunfire and shelling reawakens the children's fear of war. The action becomes quite exciting toward the finish, where one of the counsellors risks his life to drive a water truck through intense enemy fire to replenish the settlement's dwindling water supply, which had been cut off by the Arabs.

Although none of the children have ever acted before a camera, their performances are very good, as are the performances of all the adult players, none of whom are known in this country. Josef Leytes, who produced and directed the picture, deserves much credit for a job well done. The photography is very good.

It is a Moldeth production, presented by M. Yona Friedman. No screenplay credit is given.

Good for the entire family.

### **"The Battle at Apache Pass" with Jeff Chandler, John Lund and Beverly Tyler**

(Univ-Int'l, April; time, 85 min.)

An effective Indians-versus-U.S. Cavalry melodrama, photographed in Technicolor. With Jeff Chandler again cast as the Apache chief Cochise, a role that won him much popularity in "Broken Arrow," the story is an engrossing though somewhat familiar account of how peace between the Apaches and the Cavalry is upset by the machinations of a crooked Government Indian advisor. There are many exciting situations, and the scenes of combat between the Indians and the Cavalry are thrilling. There is considerable human interest in Chandler's sympathetic portrayal of Cochise, a kindly trusting man who is provoked into declaring war on his white friends. Worthy of special mention is the exceptionally beautiful outdoor scenery, which is enhanced by the fine color photography:—

Because of the mutual good will and honor of Chandler and John Lund, commanding officer of Fort Buchanan, peace is maintained in the Southwest between the Indians and whites. Trouble brews when Bruce Cowling, a Government Indian agent shows up at the fort with Jack Elam, a slimy scout, and proposes that Chandler and his tribe be moved from the territory (despite treaties to the contrary) so that he might profit from white settlement of the land. When Lund rejects the scheme, Cowling and Elam meet secretly with Geronimo (Jay Silverheels), leader of another Apache tribe, and offer him guns if he will stage a raid on a ranch and make it appear as if Chandler was responsible. Geronimo agrees, killing the rancher's wife, kidnapping his son, and leaving behind the emblem of Chandler's tribe. When Lund goes to investigate the massacre, Cowling in-

duces John Hudson, second in command to Lund, to confront Chandler and demand the return of the boy. When Chandler denies his guilt, Hudson, prodded by Cowling, seizes Chandler's wife and three of his Apache braves. Chandler is forced to kill a white man in order to recover his wife, and Hudson, in retaliation, hangs the three braves. This results in an all-out war, with Chandler joining forces with Geronimo against the whites. Lund reprimands Hudson and places him under arrest for exceeding his authority. He then orders the fort abandoned and instructs the detachment to march to Fort Sheridan. At Apache Pass, the Indians launch a furious attack on the soldiers, during which Cowling and Elam are killed. Lund staves off defeat by bringing his artillery into play. When Chandler's wife is wounded, he brings her to the cavalry doctor under a flag of truce for first aid. Geronimo, ignoring the truce, orders the Indians to renew the attack. Chandler, angered, challenges Geronimo to a duel for supremacy and defeats him. He then permits Lund to proceed to Fort Sheridan with his men unmolested, promising that they will soon talk peace once again.

It was produced by Leonard Goldstein, and directed by George Sherman, from a story and screenplay by Gerald Drayson Adams.

Suitable for the family.

### **"Maru Maru" with Errol Flynn, Ruth Roman and Raymond Burr**

(Warner Bros., May 3; time, 98 min.)

The names of Errol Flynn and Ruth Roman should help draw movie-goers to the box-office, but as entertainment this picture shapes up as no more than a routine melodrama. Dealing with a deep-sea treasure hunt, the story is a rather synthetic affair that offers little originality either in treatment or in characterizations, but it has enough excitement and action to get by with the indiscriminating fans. Toward the end the story strikes a note of spiritual regeneration when Flynn, the misguided hero, is induced to return the treasure, a diamond cross, to the church from which it was stolen, but all this is dramatically ineffective because of the implausible melodramatics that go with it. The picture's running time is much too long for what it has to offer:—

The rather involved story depicts Flynn as a resourceful deep-sea diver, operator of a marine salvage business in partnership with Richard Webb, an alcoholic, whose wife, Ruth Roman, was in love with Flynn. Webb after quarrelling with Flynn, and after raving wildly about a sunken treasure worth millions, is found murdered. Flynn, accused of the crime, proves his innocence, after which he finds himself enmeshed in a web of violence and intrigue that eventually brings him into contact with Raymond Burr, a suave underworld character, who tells him of a sunken PT boat in the China Sea holding a million dollars in diamonds. Burr offers to split the treasure three ways, with Ruth, Flynn and himself, if Flynn would dive for it, but Flynn, remembering where the boat had sunk during the war, decides to go after the treasure on his own. Later George Renavent, whose brother had drowned with the jewels, asks Flynn to join him in the treasure hunt instead of Burr. Flynn refuses him, too. By dynamiting Flynn's salvage ship, Burr induces him to accept his proposition, particularly when he furnishes a new boat, the Maru Maru. Flynn recovers the treasure during a typhoon and discovers that it a cross studded with diamonds. He wrecks the ship when Burr tries to gain possession of the cross, and together with Ruth escapes to Manila, hotly pursued by Burr. There they learn from Renavent that the cross rightfully belonged to the local cathedral. Ruth pleads with Flynn to return it to the church, but he refuses. By this time Burr arrives on the scene and starts a gun battle in which Renavent sacrifices his life to save Flynn. This incident convinces Flynn of the error of his violent ways, and to make amends he returns the cross to the cathedral.

It was produced by David Wesbart, and directed by Gordon Douglas, from a screenplay by N. Richard Nash, based on a story by Philip Yordan, Sidney Harmon and Hollister Noble. Adult fare.



**"The Man in the White Suit"**  
with Alec Guinness and Joan Greenwood

(Univ-Int'l, April; time, 85 min.)

Alec Guinness, the fine British actor who has become a great favorite with the art house trade in this country, scores another triumph in "The Man in the White Suit," a thoroughly entertaining British-made comedy-satire that should go over well with the general run of audiences. The well-written imaginative story, which has Guinness, a humble, semi-ludicrous scientist, inventing an indestructible fabric that never soils or wears out, pokes ingenious fun at capital and labor in its depiction of how they are compelled to join forces in a desperate effort to suppress the invention lest the textile mills be put out of business and the workers lose their jobs. It is packed with laugh-provoking situations from start to finish, and the tongue-in-cheek treatment makes for satirical comedy at its best. Critical acclaim and favorable word-of-mouth advertising should make it a box-office winner:—

Despite a brilliant record as a research chemist at Cambridge, Guinness is unable to hold down a job because of a burning pre-occupation to make an artificial fabric that will never soil or wear out. He works as a dishwasher at a textile mill, and secretly conducts experiments in the company's laboratory. While visiting the mill, Cecil Parker, owner of a rival concern, becomes interested in an odd piece of equipment set up in the laboratory, and his inquiries result in the discovery of Guinness' secret experiments. He is fired immediately, but soon obtains a job as a laborer in Parker's mill. There, he inveigles his way into the laboratory and continues with his experiments. His secret is discovered by Joan Greenwood, Parker's daughter, but she becomes convinced that he was on the threshold of success and persuades her father to back him. Guinness almost blows the mill to pieces with his different tests but he finally succeeds in manufacturing the remarkable fabric. Parker, astonished by the results, plans to go into immediate production in order to steal a march on his competitors. News of the discovery gets around when Guinness makes up a suit of the cloth, and the textile industry's most powerful magnates pressure Parker into cancelling his production plans lest they all go out of business. Meanwhile the employees learn of the invention and foresee widespread unemployment. Determined to suppress this menace to their interests, the combined forces of labor and capital hold Guinness prisoner. Aided by Joan, Guinness manages to escape, determined to tell his story to the world. The workers and mill owners give chase, and as they close in on him his suit begins to disintegrate because of a technical flaw in the formula. A ludicrous figure in his shirt-tails, he is laughed at by all, but later, when Guinness leaves town with renewed enthusiasm, Parker suspects that he will one day succeed.

It is a J. Arthur Rank production, produced by Michael Balcon, and directed by Alexander Mackendrick, from a screenplay by Roger MacDougall, John Dighton and Mr. Mackendrick.

Suitable for all audiences.

**"Jack and the Beanstalk"**  
with Abbott & Costello

(Warner Bros., April 12; time, 78 min.)

Photographed in Supercinecolor, this slapstick comedy version of the "Jack and the Beanstalk" fairy tale should delight the children, for the rotund Lou Costello's bumbling antics as the fabled Jack who undertakes to subdue the ferocious Giant in his castle are of a type that is sure to provoke howls of glee from the very young. Most adults, however, will find it quite ordinary and even boring, for the comedy is forced throughout, and what few good gags there are in the picture are stretched out far beyond their worth. Moreover, the handling is amateurish, both in direction and acting, and the production values are extremely modest. Its box-office chances will depend heavily on the drawing power of Abbott and Costello:—

The story opens with Bud Abbott and Lou Costello ob-

taining jobs as baby sitters for an eight-year-old problem boy. While Abbott raids the icebox, the youngster reads a fairy tale to Costello, causing him to fall asleep. He dreams that he is the fabled Jack, who sells the family cow to Abbott, the town butcher, for five magic beans. In the course of events, the Giant (Buddy Baer), who lived in a castle in the sky, swoops down and kidnaps the Prince and Princess, who were about to be married. Costello plants the magic beans, and a huge beanstalk grows overnight, reaching high into the sky. Costello decides to climb up to kill the Giant, rescue the Prince and Princess, and bring back a hen that laid golden eggs. Abbott goes along with him. When they reach the top of the beanstalk, the pair are captured by the Giant and imprisoned with the Prince and Princess. With the help of Dorothy Ford, the Giant's housekeeper, the prisoners manage to free themselves and, after a series of fights, in which eggs filled with gunpowder become hand grenades and trees are used as catapults, all escape down the beanstalk with the Giant in pursuit. Upon reaching the ground, Costello chops down the beanstalk, causing the Giant to fall to his death. Costello is about to be decorated by the King when the dream ends; he awakens just as the problem youngster crowns him with a water pitcher.

It is an Exclusive Productions picture, produced by Alex Gottlieb, and directed by Jean Yarbrough, from a screenplay by Nat Curtis, based on a story by Pat Costello.

Good for children.

**"Without Warning" with Adam Williams**  
and Meg Randall

(United Artists, May 8; time, 75 min.)

Renamed from "The Slasher," this a grim, morbid melodrama that cannot be classified as entertainment. It is definitely taboo for the family trade, for it deals with the macabre murders of a sex-killer who roams about Los Angeles, picks up married blondes, and stabs them to death with a pair of garden shears, because his own blonde wife had run off with another man. The methods employed by the police to track down the dangerous paranoiac and trap him are interesting, but the picture on the whole is revolting because of the depiction of the killings in all their brutality. It is the type of film that sends patrons out of the theatre in a depressed mood:—

When a pretty blonde is stabbed to death in a Los Angeles hotel room, detectives Edward Binns and Harlan Warde suspect that the crime is related to the unsolved slaying of another blonde one month earlier. Adam Williams, the killer, a gardener who lived in a Cahvez Ravine shack, finds a potential victim in Meg Randall, whose husband was in service and from whose father's nursery Williams bought all his supplies. One evening, after Meg declines his offer to drive her home, Williams picks up another blonde in a bar and kills her under a bridge. When two policemen stop to investigate, Williams escapes after a running gun fight. The police set out to track him down by employing blonde policewomen as a lure. He picks up one of them, but leaves her unharmed when he notices a detective tailing them. When another blonde victim is discovered, a spring that had come loose from Williams' garden shears furnishes the police with their first meager clue. Warde and Binns canvas all the nurseries in Los Angeles and eventually learn from Meg's father that Williams had bought a pair of shears of the brand used in the murder. When they learn that Meg had gone to Williams' shack to deliver a plant, they rush there and find him holding his shears to her back. They shoot him down before he can add her to his list of victims.

It was produced by Arthur Gardner and Jules Levy, and directed by Arnold Laven, from a story and screenplay by Bill Raynor.

Strictly adult fare.

**"Belles on Their Toes" with Myrna Loy,**  
Debra Paget and Jeanne Crain

(20th Century-Fox, May; time, 89 min.)

A fine comedy-drama of family life. Full review next week.



**"Encore" with an all-British cast**

(Paramount, July; time, 90 min.)

"Encore," which consists of three of W. Somerset Maugham's short stories, is comparable in entertainment values to "Quartet" and "Trio." All three episodes have been produced with skill and each is introduced by Mr. Maugham himself. In view of the fact that the stories are short they do not give the spectator the emotional impact that long stories give him; nevertheless, they make for an entertaining whole, with a variety of moods that range from the gay and witty to the moody and reflective. The picture is a "natural" for the art houses, and should prove popular also in theatres that cater to partons who are appreciative of good dialogue. It is hardly a picture for action houses, for there is more talk than movement.

The first episode, "The Ant and the Grasshopper," deals with a genial but worthless young man (Nigel Patrick) who constantly borrows money from his staid, respectable brother (Roland Culver) until the brother becomes fed up with him. In the end he marries the richest girl in the world, pays back every penny he had borrowed, and leaves his bewildered brother wondering if it was worthwhile to have led a respectable and dull life.

The second episode, "Winter Cruise," deals with a middle-aged spinster who takes a winter cruise aboard a small ship and who drives the captain and his officers to the point of distraction with her well-meaning but exhausting gabbling. They decide to have some sport with her by compelling the ship's handsome young French steward to make love to her, but she sees through their scheme, and, in the end, gently puts in their places those who had set out to make fun of her. They all feel ashamed of themselves and apologize, begging her forgiveness.

The third episode, "Gigolo and Gigolette," deals with a sensitive girl (Glynis Johns) who twice nightly dives from a dizzy height into a small tank of water for the amusement of the jaded patrons of an elite Riviera hotel. The girl loses her nerve when she begins to doubt the love of her husband-manager (Terrence Young), and while in a state of emotional instability she determines to go through with her dangerous act. In a tense finale, while she wavers on the high platform, her husband pleads with her not to jump, avowing his love for her. Reassured, she makes the death-defying dive and comes to the surface uninjured.

The three episodes were produced by Anthony Darnborough, and were directed by Pat Jackson, Anthony Pelissier and Harold French, respectively.

Unobjectionable for family audiences.

**"Strange World" with Alexander Carlos and Angelica Hauff**

(United Artists, March 28; time, 85 min.)

This jungle melodrama, which has a semi-documentary flavor, has enough merit to make it suitable for double bills in many theatres. Produced in the jungles of Brazil, its story is one of those far-fetched affairs about a search for a lost explorer and a golden idol, but the action holds one's interest and is thrilling, for many of the situations have the lives of the sympathetic characters in danger. The shots of the strange Brazilian jungle, of the even stranger animals that inhabit them, and of the natives, are fascinating. The picture will require selling, however, for the players are unknown in this country. Although they are foreign, their English is good, whether dubbed in or original. The photography is in a low key:—

At the age of twelve, Alexander Carlos and his father, Brazilians, had accompanied an American scientist and his little daughter to a lost city in the South American jungles to locate the golden statue of an Inca goddess. They had found the statue but had been subjected to a vicious attack by a tribe of head-hunters. In the excitement, Carlos had become separated from the others, and later several rubber planters had found him and had brought him back to civiliza-

tion. Now grown to manhood, Carlos, while looking at some photographs of head-hunters, recognizes the golden statue. He sets out for the jungle to search for his father as well as the idol. During the last leg of the dangerous journey, Carlos saves the life of Ary Jartul, an Indian who lived near the head-hunters. Jartul becomes his staunch friend and guides him to his village. There, Carlos finds a white girl, who proves to be Angelica Hauff, the scientist's daughter now grown to young womanhood. He learns from her that the savages who possessed the idol and who had captured his father dwelled nearby on the other side of a dangerous rapids. Despite the perils, Carlos sets out for the head-hunters' village. Angelica and Jartul follow him, only to be captured by the head-hunters, who prepare to kill them. Carlos' sudden appearance throws the savages into a panic because of his resemblance to their prize trophy—the shrunken head of Carlos' father. In the ensuing confusion, Carlos, Angelica and Jartul escape, taking along the golden idol. A wild chase follows, with Jartul becoming separated from Carlos and Angelica, who are overtaken by the savages while fleeing across a stagnant pool infested with hungry alligators. In a moment of great danger, when all seems lost, Jartul arrives and saves them both, sacrificing the idol in the effort. Happy to be alive, Carlos and Angelica, now in love, return to civilization.

It was produced by O. A. Bayer and directed by Franz Eichhorn, who both collaborated on the original screenplay with Al O'Camp.

Unobjectionable morally.

**"A Yank in Indo-China" with John Archer and Douglas Dick**

(Columbia, May, time, 67 min.)

A routine low-budget war melodrama that should get by as a supporting feature in secondary situations. Its story about several Americans who operate a freight cargo airline in Indo-China and who are taken prisoners by Communist troops is hardly believable and follows a pretty pat formula, but it has enough thrills and heroics to satisfy the indiscriminating action fans. Considerable actual war footage has been worked into the plot to good effect. The direction is passable, and the acting meets the demands of the unimaginative script. The sepia-tinted photography is good:—

Douglas Dick, Don Harvey and John Archer, operators of a small cargo airline in war-ravaged Indo-China, help fly food to the French and Viet Namees battling the Reds. They suddenly find themselves surrounded by several truckloads of Communist troops headed by Harold Fong, who orders them to fly to an isolated Red base and bring back ammunition. Fong kills Harvey when he refuses to comply. To save themselves, including Jean Willes, their assistant, and Maura Murphy, Harvey's pregnant widow, Dick and Archer fly their plane to the Red base, where they pick up not only arms but also secret orders for the Red's commander-in-chief. Through a clever trick, Dick and Archer cause the ammunition to explode while it is being unloaded and, during the confusion, they manage to escape with Jean and the sorrow-stricken Maura, guided through the jungle by Hayworth Soo Hoo, a native orphan boy. Fong's men catch up with them two days later, but not before they send Hayworth off with the secret Red orders they had stolen. The boy, however, follows his friends and sees them taken to a jungle stronghold, where all are thrown into prison and threatened with torture unless they reveal the whereabouts of the secret orders. They manage to overpower their guard and escape into the jungle, where they are joined by the boy, who sacrifices his life to help them make a getaway in a Communist launch, after Maura gives birth to her baby. Dick and Archer deliver the secret orders to the Allies, after which they join the Viet Namees paratroopers in a raid that destroys the Red jungle stronghold.

It was produced by Sam Katzman, and directed by Wallace A. Grissell, from a screenplay by Samuel Newman.

Harmless for the family trade.



## HARRISON'S REPORTS

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No. 14

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423 Death of a Salesman—March	Feb.
424 The First Time—Cummings-Hale	Feb.
422 Harem Girl—Joan Davis	Feb.
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482 The Hawk of Wild River—Starrett (54 m.)	Feb.
430 My Six Convicts—Mitchell-Beal	Mar.
415 Scandal Sheet—Crawford-Reed-Derek	Mar.
429 Jungle Jim in The Forbidden Land—Weissmuller	Mar.
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475 Night Stage to Galveston—Autry (61 m.)	Mar.
425 The Marrying Kind—Holliday-Ray	Apr.
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5030 Superman and the Mole Men—Reeves	Nov. 23
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5038 Tales of Robin Hood—Clarke-Hatcher	Dec. 21
5102 For Men Only—Henreid-Field	Jan. 11
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5104 Navajo—Indian cast	February
5107 Stronghold—Lake-Scott	Feb. 15
5106 Wings of Danger—Zachary Scott	Apr. 1
5114 Valley of the Eagles—British-made	Apr. 25
5105 Outlaw Women—Windsor-Rober	May 2
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5111 Loan Shark—Raft-Hart	May 23

## Metro-Goldwyn-Mayer Features

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212 The Light Touch—Granger-Angeli	Dec.
214 Callaway Went Thataway—Keel-McGuire-MacMurray	Dec.
217 Pandora and the Flying Dutchman—Mason-Gardner	Jan.
216 Westward the Women—Taylor-Darcel	Jan.
215 It's a Big Country—all-star cast	Jan.
219 The Sellout—Pidgeon-Totter	Feb.
220 Invitation—McGuire-Johnson	Feb.
221 Shadow in the Sky—Davis-Whitmore	Feb.
222 Lone Star—Gable-Gardner	Feb.
223 Belle of New York—Astaire-Vera-Ellen	Mar.
224 Just This Once—Lawford-Leigh	Mar.
226 The Wild North—Granger-Charise	Mar.
225 Love Is Better than Ever—Taylor-Parks	Mar.
227 Singin' in the Rain—Kelly-Reynolds	Apr.
228 Talk About a Stranger—Murphy-Davis	Apr.
229 When in Rome—Johnson-Douglas	Apr.
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## Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1950-51

5102 Fort Osage—Cameron-Nigh	Feb. 10
5104 Rodeo—Night-Archer	Mar. 9

(End of 1950-51 Season)

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(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

20 The Highwayman—Coburn-Hendrix.....Oct. 21



## Beginning of 1951-52 Season

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5241	Texas City—J. M. Brown (54 m.).....	Jan. 13
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5252	The Gunman—Whip Wilson.....	Apr. 13
5205	Wild Stallion—Ben Johnson.....	Apr. 27
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5209	Desert Pursuit—Wayne Morris.....	May 11
5207	African Treasure—Johnny Sheffield.....	May 25
5220	Gold Fever—Calvert-Morgan.....	June 8
5212	Here Come the Marines—Bowery Boys.....	June 15
5203	Wagons West—Cameron-Castle.....	June 29
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5221	Timber Wolf—Kirby Grant.....	Aug. 10

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5118	Flaming Feather—Hayden-Whelan.....	Feb.
5105	Something to Live For—Fontaine-Milland.....	Mar.
5116	My Son, John—Hayes-Heflin.....	Apr.
5119	Aaron Slick from Punkin Crick— Young-Shore.....	Apr.
5117	Anything Can Happen—Ferrer-Hunter.....	May
5113	Red Mountain—Ladd-Scott.....	May
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5115	Denver & Rio Grande—O'Brien-Hayden.....	June
5130	The Greatest Show on Earth—all-star.....	July
	Encore—British-made.....	July
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(1270 Sixth Ave., New York 20, N. Y.)

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251	I Want You—McGuire-Andrews-Granger.....	Jan.
215	On Dangerous Ground—Lupino-Ryan.....	Jan.
265	Tembo—Documentary.....	Jan.
218	A Girl in Every Port—Marx-Wilson.....	Jan.
217	The Las Vegas Story—Russell-Mature.....	Feb.
219	Trail Guide—Tim Holt (60 m.).....	Feb.
267	Cat People—reissue.....	Feb.
266	Hunchback of Notre Dame—reissue.....	Feb.
220	At Sword's Point—Wilde-O'Hara.....	Feb.
292	Snow White & the Seven Dwarfs—reissue.....	Feb.
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223	Road Agent—Tim Holt (60 m.).....	Mar.
222	Whispering Smith vs. Scotland Yard— British-made.....	Mar.
268	Rashomon—Japanese-made.....	Mar.
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	Faithful City—Israel-made.....	Apr.
227	Target—Tim Holt.....	Apr.
224	Macao—Mitchum-Russell.....	Apr.
226	The Narrow Margin—McGraw-Windsor.....	Apr.
225	Tarzan's Savage Fury—Barker-Hart.....	Apr.

## Republic Features

(1740 Broadway, New York 19, N. Y.)

### 1950-51

5064	Captive of Billy the Kid—Lane (54 m.)....	Jan. 22
5069	Wild Horse Ambush— Jannsen-Chapin (54 m.).....	Apr. 15

(End of 1950-51 Season)

## Beginning of 1951-52 Season

5127	This is Korea—Documentary.....	Aug. 10
5124	Havana Rose—Estellita-Herbert.....	Sept. 15
5101	Adventure of Capt. Fabian—Flynn-Prelle....	Oct. 6
5151	South of Caliente—Rogers (67 min.).....	Oct. 15
5105	The Sea Hornet—Cameron-Mara.....	Nov. 6
5130	Street Bandits—Edwards-Clarke.....	Nov. 15
5103	The Wild Blue Yonder— Corey-Ralston-Tucker.....	Dec. 5
5152	Pals of the Golden West— Roy Rogers (68 m.).....	Dec. 15
5131	Woman in the Dark—Edwards-Elliott.....	Jan. 15
5104	Lady Possessed—Mason-Havoc.....	Jan. 26
5141	Colorado Sundown—Allen (67 m.).....	Feb. 8
5142	Last Musketeer—Allen (67 m.).....	Mar. 1
5171	Leadville Gun Slinger—Lane (54 m.).....	Mar. 22
5122	Oklahoma Annie—Judy Canova.....	Mar. 24
5125	The Fabulous Senorita—Estelita.....	Apr. 1
5143	Border Saddlemates—Rex Allen (67 m.)....	Apr. 15

## Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

### 1951

141	Elopement—Webb-Francis-Lundigan.....	Dec.
140	Fixed Bayonets—Basehart-O'Shea.....	Dec.
139	The Girl on the Bridge—Hugo Haas.....	Dec.
142	I'll Never Forget You—Power-Blyth.....	Dec.

### 1952

205	Decision Before Dawn—Basehart-Merrill.....	Jan.
202	Japanese War Bride—Taylor-Yamaguchi.....	Jan.
201	The Model and the Marriage Broker— Crain-Ritter.....	Jan.
203	David and Bathsheba—Peck-Hayward.....	Feb.
204	Phone Call from a Stranger—Winters-Merrill....	Feb.
207	Red Skies of Montana—Widmark-Smith.....	Feb.
208	Five Fingers—Mason-Darrieux.....	Mar.
209	Return of the Texan—Robertson-Dru.....	Mar.
216	Viva Zapata—Brando-Peters.....	Mar.
210	With a Song in My Heart—Hayward-Calhoun....	Apr.
211	Pride of St. Louis—Dailey-Dru.....	Apr.
212	Rose of Cimarron—Buetel-Powers.....	Apr.
	Belles on their Toes—Crain-Loy.....	May
	Outcasts of Poker Flat—Baxter-Robertson.....	May
	Deadline—U.S.A.—Bogart-Hunter.....	May
	Kangaroo—Lawford-O'Hara.....	June
	Lydia Bailey—Robertson-Francis.....	June
	Lady in the Iron Mask—Hayward-Medina.....	June
	Wait 'Til the Sun Shines Nellie—Peters-Wayne....	July
	We're Not Married—Wayne-Rogers-Monroe.....	July
	Diplomatic Courier—Power-Neal.....	July
	Down Among the Sheltering Palms— Lundigan-Greer.....	not set

## United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

	The Big Night—Foster-Barrymore, Jr.....	Dec. 7
	The Lady Says No—Niven-Caulfield.....	Jan. 4
	Chicago Calling—Dan Duryea.....	Jan. 11
	Another Man's Poison—Davis-Merrill.....	Jan. 16
	Cloudburst—Robert Preston.....	Jan. 31
	Tomahawk Territory—Moore (65 m.).....	Feb. 8
	The River—Made in India.....	Feb. 15
	One Big Affair—Keyes-O'Keefe.....	Feb. 22
	The Green Glove—Ford-Brooks.....	Feb. 28
	A Tale of Five Women—Foreign-made.....	Mar. 7
	Mutiny—Stevens-Lansbury.....	Mar. 14
	Royal Journey—Documentary.....	Mar. 14
	African Queen—Bogart-Hepburn.....	Mar. 21
	Strange World—Jungle documentary.....	Mar. 28
	Captive City—Forsythe-Camden.....	Apr. 11
	Island of Desire—Darnell-Hunter.....	Apr. 25

## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

204	The Strange Door—Laughton-Karloff.....	Dec.
206	Weekend with Father—Heflin-Neal.....	Dec.
207	Flame of Araby—O'Hara-Chandler.....	Jan.
208	Bright Victory—Kennedy-Dow.....	Jan.
211	Finders Keepers—Ewell-Adams.....	Jan.
213	The Cimarron Kid—Murphy-Tyler.....	Jan.
205	Meet Danny Wilson—Sinatra-Winters.....	Feb.
210	Here Come the Nelsons—Ozzie & Harriet Nelson	Feb.
212	Bend of the River—Stewart-Kennedy.....	Feb.



209 Treasure of Lost Canyon—Powell-Adams.....Mar.  
 214 Flesh and Fury—Curtis-Freeman.....Mar.  
 215 Steel Town—Sheridan-Lund-Duff.....Mar.  
 216 Ma & Pa Kettle at the Fair—Main-Kilbride....Apr.  
 217 The Battle of Apache Pass—Lund-Chandler....Apr.  
 218 Red Ball Express—Chandler-Nicol.....May  
 219 Bronco Buster—Lund-Holden-Brady.....May  
 220 No Room for the Groom—Curtis-Laurie.....May

### Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

107 Close to My Heart—Tierney-Milland.....Nov. 3  
 108 The Tanks are Coming—Cochran-Carey.....Nov. 17  
 109 Starlift—all-star cast.....Dec. 1  
 110 Captain Blood—reissue.....Dec. 15  
 111 Distant Drums—Gary Cooper.....Dec. 29  
 112 I'll See You in My Dreams—Day-Thomas....Jan. 12  
 113 Room for One More—Grant-Drake.....Jan. 26  
 114 This Woman is Dangerous—  
 Crawford-Morgan.....Feb. 9  
 115 Retreat, Hell!—Lovejoy-Carlson.....Feb. 23  
 116 Bugles in the Afternoon—Milland-Carter....Mar. 8  
 104 A Streetcar Named Desire—Brando-Leigh..Mar. 22  
 117 The Big Trees—Douglas-Miller.....Mar. 29  
 118 Jack & the Beanstalk—Abbott & Costello....Apr. 12  
 119 Lion and the Horse—Steve Cochran.....Apr. 19  
 120 Maru Maru—Flynn-Roman.....May 3  
 121 The San Francisco Story—McCrea-DeCarlo..May 17

### SHORT SUBJECT RELEASE SCHEDULE

#### Columbia—One Reel

4552 Candid Microphone No. 2 (11 m.).....Dec. 6  
 4604 Holiday Land—Favorite (reissue) (7 m.)..Dec. 13  
 4702 The Grizzly Golfer—Mr. Magoo (7 m.)....Dec. 20  
 4854 Hollywood on a Sunday Afternoon—  
 Screen Snapshots (10½ m.).....Dec. 20  
 4804 Bicycle Thrills—Sports (10 m.).....Dec. 27  
 4953 Randy Brooks & Orch.—  
 Variety (reissue) (11 m.).....Dec. 27  
 4605 Snowtime—Favorite (reissue) (7 m.).....Jan. 17  
 4703 The Oompahs—Jolly Frolic (7½ m.).....Jan. 24  
 4855 Memories of Famous Hollywood Comedians—  
 Screen Snapshots (9½ m.).....Jan. 24  
 4553 Candid Microphone No. 3 (10 m.).....Feb. 7  
 4652 Bill Hardy's Cavalcade of B'way (9½ m.)..Feb. 14  
 4606 Bluebirds' Baby—Favorite (reissue) (7 m.) Feb. 14  
 4703 Sloppy Jalopy—Mr. Magoo (7 m.).....Feb. 21  
 4805 Feminine Rythm—Sports (10 m.).....Feb. 21  
 4954 Kehoe's Marimba Band—  
 Variety (reissue) (10 m.).....Feb. 28  
 4607 Monkey Love—Favorite (reissue) (7 m.)..Mar. 13  
 4806 Wrestling Demons—Sports.....Mar. 20  
 4856 Meet Mr. Rhythm, Frankie Laine—  
 Screen Snapshots (10 m.).....Mar. 20  
 4504 Rooty Root—Jolly Frolic (8 m.).....Mar. 27  
 4554 Candid Microphone No. 4.....Apr. 3  
 4608 Babes At Sea—Favorite (reissue).....Apr. 10  
 4857 Mr. Movies—Screen Snapshots (9½ m.)..Apr. 17

#### Columbia—Two Reels

4404 Pest Man Wins—Stooges (16 m.).....Dec. 6  
 4423 'Fraidy Cat—Joe Besser (16 m.).....Dec. 13  
 4433 Olaf Laughs Last—  
 El Brendel (reissue) (17 m.).....Dec. 27  
 4120 Captain Viedo—Serial (15 ep.).....Dec. 27  
 4405 A Missed Fortune—Stooges (16½ m.)....Jan. 3  
 4413 A Fool and His Honey—  
 Vernon-Quillan (16 m.).....Jan. 10  
 4414 Happy-go-Whacky—Vera Vague (16 m.)..Feb. 7  
 4424 Rootin' Tootin' Tenderfeet—  
 Baer-Rosenbloom (16 m.).....Feb. 14  
 4434 High Blood Pressure—  
 Schilling Lane (reissue) (19 m.).....Feb. 28  
 4406 Listen, Judge—3 Stooges (17 m.).....Mar. 6  
 4425 Aim, Fire, Shoot—Joe Besser (16 m.)....Mar. 13  
 4140 King of the Kongo—Serial (15 ep.).....Apr. 10  
 4415 Heebie Gee—Gees—Vernon-Quillan.....Apr. 10  
 4435 So You Won't Squawk?—  
 Buster Keaton (reissue) (16 m.).....Apr. 17

#### Metro-Goldwyn-Mayer—One Reel

T-311 Glimpses of Argentina—Traveltalk (8 m.) Dec. 1  
 W-336 Cat-Napping—Cartoon (7 m.).....Dec. 8  
 W-362 Mouse Trouble—Cartoon (reissue) (7 m.) Dec. 15  
 S-355 Fishing Feats—Pete Smith (10 m.).....Dec. 22  
 T-313 Beautiful Brazil—Traveltalk (8 m.).....Dec. 29

W-337 The Flying Cat—Cartoon (7 m.).....Jan. 12  
 W-363 The Mouse Comes to Dinner—  
 Cartoon (reissue) (7 m.).....Jan. 19  
 W-338 Magical Maestro—Cartoon (7 m.).....Feb. 9  
 W-339 The Duck Doctor—Cartoon (7 m.).....Feb. 16  
 S-356 Musiquiz—Pete Smith (9 m.).....Feb. 16  
 T-314 Life in the Andes—Traveltalk.....Feb. 23  
 W-364 Dumbhounded—Cartoon (reissue) (8 m.) Mar. 8  
 W-340 The Two Mouseketeers—Cartoon (7 m.) Mar. 15  
 S-354 Reducing—Pete Smith (8 m.).....Mar. 22  
 T-315 Land of the Taj Mahal—  
 Traveltalk (8 m.).....Mar. 22  
 W-341 Smitten Kitten—Cartoon (8 m.).....Apr. 12  
 W-342 Triplet Trouble—Cartoon (7 m.).....Apr. 19  
 T-316 Jasper National Park—Traveltalk (8 m.) Apr. 19  
 W-365 Fraidy Cat—Cartoon (reissue) (8 m.)...May 10  
 W-343 One Cab's Family—Cartoon (8 m.).....May 17

### Paramount—One Reel

R11-4 Water Jockey Hi-Jinks—Sportlight (10 m.) Dec. 7  
 R11-5 Ski-lark in the Rockies—Sportlight (10 m.) Dec. 7  
 B11-1 Casper Takes a Bow Wow—Casper (7 m.) Dec. 7  
 P11-4 By Leaps and Hounds—Noveltoon (8 m.) Dec. 21  
 P11-5 Scout Fellow—Noveltoon (8 m.).....Dec. 28  
 X11-2 Snooze Reel—Kartoon (7 m.).....Jan. 11  
 M11-2 Everything's Ducky—Topper (10 m.)....Jan. 18  
 R11-6 Dog-gonest Dog—Sportlight (10 m.)....Jan. 18  
 E11-3 Popeye's Pappy—Popeye (7 m.).....Jan. 25  
 M11-3 My Favorite Presidents—Topper (9 m.)...Feb. 8  
 B11-2 Deep Boo Sea—Casper (7 m.).....Feb. 15  
 R11-7 Playmates of the Sea—Sportlight (10 m.) Feb. 22  
 X11-3 Off We Glow—Kartoon (7 m.).....Feb. 29  
 E11-4 Lunch With a Punch—Popeye (7 m.)....Mar. 14  
 R11-8 They All Like Brats—Sportlight (10 m.)..Mar. 21  
 P11-6 Cat Carson Rides Again—  
 Noveltoon (7 m.).....Apr. 4  
 M11-4 Three Greatest Inventions—Topper.....Apr. 5  
 B11-4 Ghost of the Town—Casper (7 m.).....Apr. 11  
 P11-7 The Awful Tooth—Noveltoon.....May 2  
 M11-5 Cowboys—Topper.....June 6

### RKO—One Reel

24106 Bee on Guard—Disney (7 m.).....Dec. 14  
 24304 Feathered Bullets—Sportscope (8 m.)....Dec. 14  
 24205 Man with a Record—Screenliner (8 m.)..Dec. 28  
 24107 Father's Lion—Disney (7 m.).....Jan. 4  
 24305 Winter Holiday—Sportscope (9 m.).....Jan. 11  
 24108 Donald Applecore—Disney (7 m.).....Jan. 18  
 24206 Laughs from the Past—Screenliner (9 m.) Jan. 25  
 24306 That Man Rickey—Sportscope (8 m.)....Feb. 8  
 24207 Smugglers Beware—Screenliner (9 m.)....Feb. 22  
 24109 Hello Aloha—Disney (6 m.).....Feb. 29  
 24307 Pampas Sky Tarket—Sportscope (6 m.)..Mar. 7  
 24208 At Home with Royalty—Screenliner.....Mar. 21  
 24110 Two Chips & a Miss—Disney (7 m.)....Mar. 24  
 24111 Man's Best Friend—Disney (6 m.).....Apr. 4  
 24308 Campfire Clubs—Sportscope.....Apr. 4  
 24209 Swing Time in Mexico—Screenliner.....Apr. 18  
 24309 Summer is for Kids—Sportscope.....May 2  
 24112 Lambert, the Sheepish Lion—  
 Disney (8 m.).....May 16

### RKO—Two Reels

23104 Lady Marines—Special (16 m.).....Dec. 7  
 23901 Football Headliners of 1951—  
 Special (15 m.).....Dec. 14  
 23702 Too Many Wives—Leon Errol (16 m.)....Dec. 21  
 23403 Newlyweds' House Guest—Special (16 m.) Jan. 18  
 23105 Songs of the Campus—Special (15 m.)....Feb. 1  
 23106 Second Sight—Special (17 m.).....Feb. 29  
 23404 Ghost Buster Special (17 m.).....Mar. 7  
 23107 Murder in A Flat—Special.....Mar. 28  
 23801 Basketball Headliners of 1952—Special...Apr. 18  
 23405 Newlyweds Take a Chance—  
 Special (17 m.).....May 2

### Republic—One Reel

#### 1950-51

5088 Egypt—This World of Ours (9 m.).....Dec. 15  
 5089 Puerto Rico—This World of Ours (9 m.)..Jan. 15  
 5090 Chile—This World of Ours (9 m.).....Mar. 1

(End of 1950-51 Season)

### Beginning of 1951-52 Season

5185 Israel—This World of Ours (9 m.).....Apr. 15



## Republic—Two Reels

- 5183 Pirates' Harbor—serial (reissue—  
formerly titled, "Haunted Harbor").....Nov.  
5182 Radar Men from the Moon—serial (12 ep.)...Jan.  
Nyoka & the Tiger Man—Serial (reissue)....Apr.

## Twentieth Century-Fox—One Reel

### 1952

- 5201 Papa's Little Helper (Terry Bears)—  
Terrytoon (7 m.) .....Jan.  
5202 Movie Madness (Talk. Magpies)—  
Terrytoon (7 m.) .....Jan.  
5227 Harvest Time—Terrytoon (reissue) (7 m.)...Jan.  
5203 The Mechanical Bird—Terrytoon (7 m.).....Feb.  
5204 Seaside Adventure—Terrytoon (7 m.).....Feb.  
5228 Plane Goofy—Terry. (reissue) (7 m.).....Feb.  
5205 City Slicker (Little Roquefort)—  
Terrytoon (7 m.) .....Mar.  
5206 Prehistoric Perils (Mighty Mouse)—  
Terrytoon (7 m.) .....Mar.  
5207 Papa's Day of Rest (Terry Bears)—  
Terrytoon (7 m.) .....Mar.  
5208 Flat Foot Fledgling (Dinky)—  
Terrytoon (7 m.) .....Apr.  
5209 Time Gallops On—Terrytoon (7 m.).....Apr.  
5229 First Robin—Terrytoon (reissue) (7 m.).....Apr.

## Universal—One Reel

- 7323 The Painter & the Pointer—Cartune  
(reissue) (7 m.) .....Dec. 10  
7351 Destination Meat Ball—Cartune (7 m.)....Dec. 24  
7382 Uncle Sam's Songs—Melody (10 m.).....Dec. 31  
7324 Bathing Buddies—Cartune (reissue) (7 m.) Jan. 7  
7342 Brooklyn Goes South—Variety View (9 m.) Jan. 21  
7325 Sliphorn King of Polaroo—  
Cartune (reissue) (7 m.) .....Feb. 4  
7352 Born to Peck—Cartune (7 m.).....Feb. 25  
7343 Sail Ho!—Variety View (9 m.).....Feb. 25  
7326 Crow Crazy—Cartoon (reissue) (7 mfl)...Mar. 3  
7383 Songs that Live—Cartoon Melody (10 m.)...Mar. 17  
7344 Rhythm on the Reef—Variety View (9 m.) Apr. 14  
7353 Stage Hoax—Cartoon (7 m.).....Apr. 23  
7384 Memory Songs—Cartoon Melody (10 m.) May 19  
7345 Army's Finest—Variety View (9 m.).....June 16  
7385 Song Dreams—Cartoon Melody (10 m.)....June 23

## Universal—Two Reels

- 7302 Woody Herman's Varieties—  
Musical (15 m.) .....Dec. 5  
7201 Danger Under the Sea—Special (16½ m.)..Dec. 19  
7362 An Island Nation (Japan)—  
Earth and Its People (21 m.).....Dec. 24  
7303 Nat King Cole and Joe Adams Orch.—  
Musical (15 m.) .....Jan. 9  
7364 Desert Nomads (French Morocco)—  
Earth and Its People (22 m.).....Jan. 21  
7304 Dick Stabile and Orch.—(Musical (15 m.)..Jan. 30  
7365 Eskimo Sea Hunters (Northwestern Alaska)—  
Earth and Its People (21 m.).....Feb. 18  
7305 Blue Barron & His Orch.—Musical (15 m.) Mar. 12  
7366 Living in a Metropolis—  
Earth and Its People (20 m.).....Mar. 17  
7367 Land Behind the Dikes—  
Earth and Its People (20 m.).....Apr. 21

## Vitaphone—One Reel

- 8504 Dutch Treat in Sports—  
Sports Parade (10 m.) .....Feb. 2  
8709 Feed the Kitty—Merrie Melody (7 m.)...Feb. 2  
8306 Hand to Mouse—  
Hit Parade (reissue) (9 m.).....Feb. 9  
8803 Richard Himber & Orch.—  
Melody Master (10 m.).....Feb. 9  
8604 Songs of All Nations—Novelty (10 m.)...Feb. 16  
8723 Fox by Proxy—Bunny Bunny (7 m.).....Feb. 23  
8710 Gift Rapped—Merrie Melody (7 m.).....Mar. 1  
8505 Emperor's Horses—Sports Parade (10 m.)..Mar. 1  
8307 Brave Little Bat—  
Hit Parade (reissue) (9 m.).....Mar. 15  
8727 14 Carrot Rabbit—Bugs Bunny (7 m.)...Mar. 15  
8404 So You Want to Enjoy Life—  
Joe McDoakes (10 m.) .....Mar. 29

- 8711 Thumb Fun—Merrie Melody (7 m.).....Mar. 29  
8712 Little Beau Pepe—Merrie Melody (7 m.)...Mar. 29  
8506 Glamour in Tennis—Sports Parade (10 m.) Apr. 5  
8713 Kiddin' the Kitten—Merrie Melody (7 m.) Apr. 5  
8655 Animals Have all the Fun—Novelty (10 m.) Apr. 5  
8804 Harry Owens Royal Hawaiians—  
Melody Master (10 m.).....Apr. 12  
8308 Snow Time for Comedy—  
Hit Parade (reissue) (9 m.).....Apr. 12  
8728 Water, Water Every Hare—  
Bugs Bunny (7 m.).....Apr. 19  
8714 Little Red Rodent Hood—  
Merrie Melody (7 m.).....May 3  
8309 Hush My Mouse—  
Hit Parade (reissue) (9 m.).....May 3  
8715 Sock a Doodle Doo—Looney Tune (7 m.)..May 10  
8507 Switzerland—Sports Parade (10 m.).....May 10  
8716 Beep Beep—Merrie Melody (7 m.).....May 24  
8606 Orange Blossoms for Violet—  
Novelty (10 m.) .....May 24  
8729 The Hasty Hare—Bugs Bunny (7 m.).....June 7  
8405 So You Want to Go to a Convention—  
Joe McDoakes (10 m.).....June 7  
8310 Baby Bottleneck—  
Hit Parade (reissue) (9 m.).....June 14  
8717 Ain't She Tweet—Looney Tune (7 m.)...June 21  
8805 U.S. Navy Band—Melody Master (10 m.)..June 21  
8718 The Turn-tale Wolf—Merrie Melody (7 m.) June 28  
8508 Centennial Sports—Sports Pared (10 m.)..June 28

## Vitaphone—Two Reels

- 8103 I Won't Play—Featurette.....Dec. 29  
8004 Land of the Trembling Earth—  
Special (18 m.) .....Jan. 26  
8005 Land of Everyday Miracles—  
Special (16 m.) .....Mar. 8  
8104 Gun to Gun—Featurette .....Mar. 22  
8006 The Seeing Eye—Special .....Apr. 26  
8105 The Man Killers—Featurette .....May 17  
8007 No Pets Allowed—Special .....May 31

## NEWSWEEKLY NEW YORK RELEASE DATES

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66 Sat. (E) .....Apr. 5  
67 Wed. (O) .....Apr. 9  
68 Sat. (E) .....Apr. 12  
69 Wed. (O) .....Apr. 16  
70 Sat. (E) .....Apr. 19  
71 Wed. (O) .....Apr. 23  
72 Sat. (E) .....Apr. 26  
73 Wed. (O) .....Apr. 30  
74 Sat. (E) .....May 3  
75 Wed. (O) .....May 7  
76 Sat. (E) .....May 10  
77 Wed. (O) .....May 14  
78 Sat. (E) .....May 17

### Warner Pathe News

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68 Mon. (E) .....Apr. 7  
69 Wed. (O) .....Apr. 9  
70 Mon. (E) .....Apr. 14  
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72 Mon. (E) .....Apr. 21  
73 Wed. (O) .....Apr. 23  
74 Mon. (E) .....Apr. 28  
75 Wed. (O) .....Apr. 30  
76 Mon. (E) .....May 5  
77 Wed. (O) .....May 7  
78 Mon. (E) .....May 12  
79 Wed. (O) .....May 14  
80 Mon. (E) .....May 19

### Universal News

- 548 Thurs. (E) ...Apr. 3  
549 Tues. (O) ...Apr. 8  
550 Thurs. (E) ...Apr. 10  
551 Tues. (O) ...Apr. 15  
552 Thurs. (E) ...Apr. 17  
553 Tues. (O) ...Apr. 22

- 554 Thurs. (E) ...Apr. 24  
555 Tues. (O) ...Apr. 29  
556 Thurs. (E) ...May 1  
557 Tues. (O) ...May 6  
558 Thurs. (E) ...May 8  
559 Tues. (O) ...May 13  
560 Thurs. (E) ...May 15  
561 Tues. (O) ...May 20

### News of the Day

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264 Wed. (E) ...Apr. 9  
265 Mon. (O) ...Apr. 14  
266 Wed. (E) ...Apr. 16  
267 Mon. (O) ...Apr. 21  
268 Wed. (E) ...Apr. 23  
269 Mon. (O) ...Apr. 28  
270 Wed. (E) ...Apr. 30  
271 Mon. (O) ...May 5  
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273 Mon. (O) ...May 12  
274 Wed. (E) ...May 14  
275 Mon. (O) ...May 19

### Fox Movietone

- 28 Friday (E) ...Apr. 4  
29 Tues. (O) ...Apr. 8  
30 Friday (E) ...Apr. 11  
31 Tues. (O) ...Apr. 15  
32 Friday (E) ...Apr. 18  
33 Tues. (O) ...Apr. 22  
34 Friday (E) ...Apr. 25  
35 Tues. (O) ...Apr. 29  
36 Friday (E) ...May 2  
37 Tues. (O) ...May 6  
38 Friday (E) ...May 9  
39 Tues. (O) ...May 13  
40 Friday (E) ...May 16  
41 Tues. (O) ...May 20



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## A. REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIV

SATURDAY, APRIL 12, 1952

No. 15

### A DISTINCT DISSERVICE

As a further outgrowth of his dispute with film writer Paul Jarrico over screen credits on "The Las Vegas Story," Howard Hughes halted production at the RKO studios this week until his company perfects a plan that will "make RKO one studio where the work of Communist sympathizers will not be used."

This latest action by Mr. Hughes, who in a lengthy statement attributed the studio shutdown to "Communism in Hollywood," will, as it was said in these columns last week, hurt the industry more than it will help it, for the wide publicity given to his remarks tends to give the public the impression that Hollywood is a hotbed of Communism.

This paper's views on the matter are shared by many persons in the industry, particularly those in Hollywood. For example, Roy Brewer, coast representative of the International Alliance of Theatrical Stage Employees and chairman of the AFL Film Council, declared that the "actions and statements by RKO implies that there are not enough real Americans in the industry to make pictures."

Another who issued a strong blast against Hughes' action is Gunther Lessing, president of the Motion Picture Industry Council and chairman of the board of the Society of Independent Motion Picture Producers. He said: "I believe Hughes is doing the industry a distinct disservice in spreading the impression that it is infiltrated with Communism. I cannot agree with Hughes that Communist influence is so great it could actually contribute to closing of the studio. Apparently there are many persons who still believe, or want the public to believe, that Hollywood is full of Communists, and that they are getting their subversive ideas in our pictures and making their weight felt in various industry organizations. This is not true."

Howard Hughes efforts to keep RKO pictures free from any tinge of Communism is, of course, commendable. The thing that is wrong is the wide publicity he seeks and is obtaining, for it keeps in the foreground an issue that has been magnified to a point that is completely out of proportion to existing conditions, and serves to increase demands for a continuance of the Un-American Activities Committee's investigation of Hollywood.

### A TWIST IN BAD TASTE

In "The San Francisco Story," the Warner Bros. release reviewed in this issue, Sidney Blackmer, as the villainous political boss of San Francisco in the days of 1856, is shown making a deal with Ralph E. Dumke for a U.S. Senatorship; that is, Blackmer proposes to use his influence to elect him, Dumke, a U.S. Senator, provided that he, Dumke, will agree to take orders from him. Dumke rebels at first, but when Blackmer threatens to withdraw his support Dumke signs the agreement. In other words, Dumke agreed beforehand to be Blackmer's tool in the U.S. Senate.

At a time when the nation is spending millions of dollars to present to friendly countries throughout the world as well as to the people behind the iron curtain the fact that democracy is the system that dignifies man, it comes with ill grace for Warner Brothers to include in a picture a situation where a candidate for the U.S. Senate agrees beforehand to become the tool of a crooked political boss.

Stalin does not have to manufacture situations to prove to his slaves that democracy in the United States is corrupt; he can show "The San Francisco Story" to them, assuring them that it came from America and was produced by Americans.

There will be arguments, of course, that the theory of this paper is all wrong—that people in a free nation should not fear to show dramatic incidents of this kind. Similar arguments were made about "Mr. Smith Goes to

Washington," which this paper condemned on the ground that it depicted U.S. Senators as men who were elected to their office by the support of crooked politicians, to whom they remain subservient during their term of office. But what happened? It was pointed out several times in these columns as well as the columns of the nation's press that during World War II the Nazis and Japanese used that picture to discredit us, and later it was used for the same purpose also by the Russians themselves. And this is what, I am sure, will happen with "The San Francisco Story."

As further evidence of the fact that such films do irreparable harm to the nation, we have the word of no less an authority than Herbert T. Edwards, chief of the State Department's Motion Picture Division. Testifying recently before a House sub-committee on appropriations for funds to produce films designed to counteract Communist propaganda films being shown abroad, Mr. Edwards, replying to a question about foreign reaction to Hollywood films, said that, though American feature films are very popular over the world, "there is a considerable amount of evidence from the field" that many of them are harmful to the United States. Under further questioning Mr. Edwards said that he had in mind "pictures that show members of the Congress as corrupted individuals who are subject to bribes, and pictures that show the American press as venal" when shown abroad "to people who do not have the background for understanding them."

The American producers should not tear down what the nation attempts to build up.

### THREE CHEERS FOR MONOGRAM!

The organized exhibitors, who were quick to condemn those producers and distributors who sell their old pictures to television and at the same time seek theatrical playdates for their new pictures, are proving themselves to be just as quick in praising a producer-distributor who has recognized the fallacy of selling to TV in opposition to the theatres—his main source of income, and who has had the courage to make a forthright statement to that effect.

The object of the exhibitors' praise, as well as offers of support, is Mr. Steve Broidy, president of Monogram Pictures, who in a recent statement made it clear that his company will refrain from committing any further pictures to TV beyond those already spoken for.

The following remarks, which are contained in the latest bulletin of the Independent Theatre Owners of Ohio, are typical of the gratification that has been expressed by other exhibitor groups:

"The position Monogram has taken is most heartening to exhibitors throughout the country. We have felt that movies on TV have been our strongest opposition and the supply of these movies to TV is a direct threat to our livelihood. Exhibitors throughout the country have expressed their feelings about this subject and Monogram's recognition of this situation brings to attention with greater force the lack of understanding of what harm is being done by those distributors or producers who are selling to TV.

"Monogram through the years has assumed a certain position in our industry and supplied many worthwhile pictures of a category that exhibitors appreciate. Exhibitors throughout the country have supported Monogram and should continue to do so, understanding that the Monogram organization has realized the harm they have done to those who supported them. We hope others less realistic than Monogram will see the error of their ways and refrain from harming those who have been responsible for their very being. There should be room on all screens for Monogram pictures."

(Continued on inside page)



### **"The San Francisco Story" with Joel McCrea, Yvonne DeCarlo and Sidney Blackmer**

(Warner Bros., May 17; time, 80 min.)

Set in the days of 1876, this melodrama of a crooked political boss and of a hero who tries to keep alive because he fell in love with the boss's "sweetie" is very good for those who like this type of story, for it has been produced, directed and acted well, with the result that one's interest is kept tense from start to finish, particularly because the life of the hero is placed in jeopardy. The romantic interest between Joel McCrea and Yvonne DeCarlo is pleasant, and the relationship between Miss DeCarlo and Sidney Blackmer is handled delicately. Blackmer is believable as the unscrupulous political boss. There is some comedy relief. The scenes that show Blackmer offering Ralph E. Dunke his political support with the understanding that he, Dunke, will take orders from him after his election as a U.S. Senator may be, or perhaps is, true to history, but it is bad taste. The photography is in a low key:—

McCrea, a two-fisted miner, comes to San Francisco with Richard Erdman, his pal, at the urgent request of Onslow Stevens, a newspaper editor with whom McCrea had once been active in the Vigilantes, who were trying to bring law and order to the community. McCrea takes no interest in helping to clean up the lawlessness until he meets Yvonne, Blackmer's heart interest. Blackmer orders Yvonne to play up to McCrea to ascertain if he is still interested in the Vigilantes. When McCrea sees through her deception, Yvonne, furious, has him shanghaied aboard a China-bound ship. But he manages to escape and is helped to safety by Florence Bates, disreputable proprietress of a waterfront saloon. Meanwhile Blackmer signs a pact with Dunke for the U.S. Senatorship. Yvonne is amazed when McCrea offers his services to Blackmer for a price. Blackmer accepts his offer and assigns him to snatch from jail a former tool who had turned informer. McCrea effects the man's escape, but Blackmer's henchmen shoot and kill him, wounding McCrea at the same time. Taking refuge in the back room of Miss Bates' saloon, McCrea sends for Stevens and asks him to print that he, McCrea, had been killed during a mysterious prison break. Yvonne, by this time in love with McCrea, holds Blackmer responsible for his "death," and discloses that the pact he had signed with Dumke had come into the hands of Stevens, who planned to publish it. Stevens refuses Yvonne's demand that Blackmer be hung by the Vigilantes immediately, insisting that he be given a fair trial. He then jails Yvonne as a material witness. McCrea gets word to Yvonne that he is still alive, then challenges Blackmer to a shotgun duel. Blackmer accepts the challenge but arranges with a henchman to shoot McCrea in the back. Warned by Yvonne, McCrea has his friend Erdman cover him. Blackmer's assassination scheme fails when McCrea's bullet puts an end to his infamous career. Having done his share to reform San Francisco, McCrea rides off to his mine with Yvonne at his side.

Howard Welsch produced it, and Robert Parrish directed it, from a screenplay by D. D. Beauchamp, based on the novel "Vigilante," by Richard Summers.

Adult fare.

### **"Oklahoma Annie" with Judy Canova**

(Republic, March 24; time, 90 min.)

Photographed in Trucolor, "Oklahoma Annie" seems best suited for the dyed-in-the-wool Judy Canova fans who enjoy broad slapstick action and her yodeling type of singing. Others, however, probably will find it tiresome, for the story is extremely thin, the comedy forced, and the running time much too long. Few of the situations are genuinely funny, although some laughs are provoked by the outlandish antics of the characters. The picture's outstanding feature is the fine Trucolor photography:—

As soon as John Russell arrives in Coffin Creek to take over his duties as sheriff, Judy, owner of the general store, complains to him that wide-open gambling was taking place at Grant Wither's saloon, and that two old prospectors, to

whom she had entrusted some money, had been cheated there. While Russell goes to investigate, Frank Ferguson, the county supervisor, who was secretly in league with Withers, tips off the saloon owner. As a result, Russell finds no evidence of gambling and begins to think that Judy is a crank. He kiddingly offers to make her a deputy sheriff if she captures one of the town's badmen. Russell keeps his word when Judy delivers Roy Barcroft, a bank robber, whom she had trapped in her store. Withers and Ferguson decide that both Judy and Russell must be eliminated and, to accomplish this, they set up a scheme that permits Barcroft to escape while Judy is guarding the jail. Ferguson then threatens to discharge both Judy and Russell unless they recapture Barcroft within twenty-four hours. While Russell is out searching for the criminal, Judy meets Marian Martin, a saloon entertainer, and learns that she was on her way to Withers' saloon to meet Barcroft. Meanwhile she learns also that Withers' henchmen had captured Russell. Organizing the town's women, Judy leads them in a raid on Withers' saloon. The place is smashed to smithereens in the brawl that follows, but it all ends with the crooks being jailed, with Russell taking over Ferguson's post as county supervisor, and with Judy becoming the sheriff.

It was produced by Sidney Picker, and directed by R. G. Springsteen, from a screenplay by Jack Townley, based on a story by himself and Charles E. Roberts.

Harmless for the family.

### **"Bronco Buster" with John Lund, Scott Brady and Joyce Holden**

(Univ.-Int'l, May; time, 80 min.)

Actually filmed at the world's leading rodeos, including the Calgary Stampede, the Phoenix Championship Rodeo, the Pendleton Roundup and the Cheyenne Frontier Days, this Technicolor melodrama of one of the most dangerous sports offers many thrills and exciting action. The story itself is the old one of a cocky newcomer who eventually sees the error of his ways, but as presented it holds one's attention well, particularly because of the fascinating rodeo back-grounds. Scott Brady turns in a good performance as the obnoxious showoff, as does John Lund as the champion cowpoke who brings him to his senses. The romance between Lund and Joyce Holden is pleasant. Chill Wills, as a rodeo clown, is effective. The camera work is exceptionally good:—

Returning to the rodeo circuit after being sidelined by an injury, Lund, the World's Champion All 'Round Cowboy, sees a potential champion in Brady, a newcomer, and undertakes to advise him, despite his cockiness. As Brady learns the ropes and wins more and more prize money, his admiration for Lund fades and he becomes a grandstand-playing egomaniac. He even attempts to make time with Joyce, Lund's girl-friend, whose father, Chill Wills, is the rodeo clown. Thoroughly disliked by the other cowpokes, Brady attempts to get recognition from the gallery by feigning an injury and, then limping, riding in another event. This faking, coupled with Brady's play for Joyce, causes Lund to sever relations with him. Brady goes on to even greater success as a rodeo rider and continues to antagonize the other cowpokes with his unprincipled tactics, but he is never able to outpoint Lund. One day, after riding an enraged Brahma bull for the required eight seconds, Brady, in an attempt to give the grandstand an extra thrill, accidentally knocks down Wills, who in turn is gored seriously by the bull. This accident brings Brady to the realization that he has been a "heel" and, after expressing his regrets to Wills, he goes to Lund to apologize. Lund slugs him before he can say a word, then challenges him to a contest in which each mounts a wild Brahma bull at the same time with the one who is thrown first losing an eleven hundred dollar bet. Although Lund loses, he manages to save Brady who is charged by one of the bulls. Grateful, Brady then explains to Lund that he had approached him to apologize. Convinced of Brady's sincerity, Lund shakes hands with him.

It was produced by Ted Richmond, and directed by Budd Boetticher, from a screenplay by Horace McCoy and Lillie Hayward, based on a story by Peter B. Kyne.

Suitable for the family.



### "The Atomic City" with Gene Barry, Lydia Clarke and Lee Aaker

(Paramount, June, time, 85 min.)

A gripping human interest story and suspense thriller that should go over very well with the general run of audiences, despite the absence of well known names. Revolving around the kidnapping of a nuclear physicist's eight-year-old son by foreign agents who try to use the boy to obtain secret information on the H-bomb, the story builds suspense to a point where, toward the finish, one finds himself sitting on the edge of his seat while the boy, having escaped from his captors, dangles from the side of a lofty cliff. It offers strong dramatic values because of the fact that the FBI's primary concern is to catch the spies for security reasons, while the concern of the parents is for the safety of the boy at any cost. The scientific methods employed by the FBI to track down the spies are fascinating. The authentic Los Alamos, N.M. and Los Angeles backgrounds, as well as the actual ancient Indian cliff-dwellings where the boy is held prisoner, add much to the realism of the action. The direction is expert and the performances excellent:—

During a puppet show at Sante Fe, N.M., little Lee Aaker disappears from among his classmates from nearby Los Alamos, the atomic energy laboratory community, where his father, Gene Barry, is a leading nuclear physicist. Barry and Lydia Clarke, his wife, are warned by telegram to keep the boy's disappearance quiet, and shortly thereafter Barry receives a ransom demand for H-bomb information, with instructions for its delivery. Barry wants to notify the authorities, but his distraught wife, fearing for her son's safety, stops him. To gain time, Barry decides to deliver a worthless formula from his files, but the FBI, having learned of the kidnapping, step into the case before he can make a move. Milburn Stone, the chief FBI agent, arranges for the phony formula to be delivered to Norman Budd, the criminals' contact man, and FBI agents, aided by an elaborate network of radio cars and walkie-talkies, tail him to a ball park, where arrangements are made with a television crew to kinescope his every move. When Budd gets into his car after the game, a terrific explosion kills him. FBI men search the body immediately and find the formula missing. The kinescope taken at the ball park furnishes the FBI with additional clues, which are tracked down to no avail. Meanwhile the boy is held prisoner in an Indian ruins not far from Los Alamos itself, where the small son of a tourist had picked up a prize-winning raffle ticket dropped by the kidnapped boy. When the tourist's son claims the prize in Sante Fe, the FBI moves in quickly. Aided by security guards, state police and a helicopter, the FBI agents converge on the Indian ruins just as little Lee escapes from his captors, who were bent on killing him. While the criminals are either killed or captured, the boy hangs on for dear life to the side of a high cliff, from which he is rescued as his parents watch with great anxiety.

It was produced by Joseph Sistrom, and directed by Jerry Hopper, from a screenplay by Sydney Boehm.

Good for the family.

### "Belles on Their Toes" with Myrna Loy, Jeanne Crain and Debra Paget

(20th Century-Fox, May; time, 89 min.)

Heartwarming is the word for this charming, wholesome and humorous picture of family life, photographed in Technicolor. The picture is a sequel to the successful "Cheaper By the Dozen," and it continues the adventures of the Gilbreth family following the passing of the father, who was played by Clifton Webb. With Myrna Loy cast again as the mother of twelve children, and with Jeanne Crain repeating her role as the eldest daughter, the story is an episodic account of the trials and tribulations undergone by Miss Loy in raising her brood without a father, and of the problems, romantic and otherwise, faced by several of the children. While the story has its heart-tugs, it is by no means a sad tale, for the accent is on humor and it keeps one chuckling throughout. Worked into the proceedings to good effect are several nostalgic song and dance numbers, with the surprise of the picture being Debra Paget, who displays an unusually good talent as a singer and dancer. Picture-goers should get a kick out of the 1920 bathing costumes and dress.

Told in flashback as Miss Loy reminisces mentally about the past while watching the college graduation of her youngest daughter, the story depicts how she and the children had refused the aid of wealthy relatives after her husband's death because it meant that the family would have to be separated. She managed to make ends meet by continuing her husband's efficiency engineering lectures, but she found

the going tough because in those days men were not disposed to accept women in business. Her financial problem had eased up, however, when Edward Arnold, an industrial tycoon, had hired her to train efficiency experts for his plants, although it had not been easy to make him accept the idea of men taking instructions from a woman. Worked into Miss Loy's reminiscing are numerous humorous incidents concerning the activities of the children, particularly those having to do with the puppy love Barbara Bates felt for Martin Milner, a smug football hero, who did not meet with family approval. How the young boys of the family had gotten rid of him when he became a house guest provides the film with many touches of rich humor. Figuring importantly in Miss Loy's memories is the more mature romance between Jeanne and Jeffrey Hunter, a young doctor, which romance hit a temporary snag when Hunter gained the false impression that Miss Loy, by making certain requests of Jeanne, was seeking to prevent their marriage. Miss Loy's tender refusal of Arnold's indirect proposal of marriage; her relationship with Hoagy Carmichael, the family handyman; a beach picnic during which Debra Paget promotes free steaks for the meat-hungry family; the house parties and school dances; and numerous other delightful episodes concerning the family's relationship and routine, give the picture a warmth and charm that should find wide audience acceptance.

It was produced by Samuel G. Engel, and directed by Henry Levin, from a screenplay by Phoebe and Henry Ephron, based on the book by Frank B. Gilbreth, Jr. and Ernestine Gilbreth Carey.

Excellent family entertainment.

### "Skirts Ahoy!" with Esther Williams, Vivian Blaine, Joan Evans and Barry Sullivan

(MGM, May; time, 109 min.)

"Skirts Ahoy" is another top MGM Technicolor musical that is sure to please the movie-goers, for it possesses all the entertainment qualities they expect to find in a picture of this type—lavish settings, good comedy, pleasant musical interludes and dance routines, romantic interest and, of course, fascinating underwater ballet sequences featuring the beautiful and shapely Esther Williams. Revolving around Vivian Blaine, Joan Evans and Miss Williams as three WAVE recruits at the Great Lakes Naval Training Station, the story is a lightweight but pleasantly amusing tale of their adventures and misadventures during their period of training. Among the others who appear in the enjoyable musical numbers are Billy Eckstine, the five DeMarco Sisters, and Debbie Reynolds and Bobby Van. All in all, it is a bright musical that permits one to relax, for it makes no demand on one's thinking powers:—

Esther, Vivian and Joan, strangers, join the WAVES for the same reason—a man. Esther, a society girl had joined because of refusal to marry a man selected by her rich uncle. Joan sought solace in the Navy after being jilted at the altar by Keefe Brasselle. Vivian, a brassy but lovable New York salesgirl, had joined because she hoped to meet Dean Miller, a sailor she had not seen in three years. The girls become great friends during their first month of training. Complications arise when Esther, visiting Chicago with Vivian and Joan on a one-day pass, decides to act like a sailor on leave and picks up Barry Sullivan in a cocktail lounge. Dressed in civilian clothes, Sullivan, a Navy doctor, accepts her invitation to have dinner but does not reveal his identity. The evening ends in disaster when Esther, annoyed by three WACS who make a pass at Sullivan, plows into them. Brought before a Navy Board for disciplinary action, Esther is shocked when Sullivan appears in uniform and places the blame for the disturbance on the WACS. This gesture assures Esther that Sullivan is interested in her, but she is surprised no end when he makes it clear that he just did not want to see the Navy lose to the Army. Unaccustomed to indifferent treatment from a man, Esther falls in love with him, but he continues to ignore her. Meanwhile Joan and Vivian have better luck in the romance department, each having made up with their respective boy-friends. Upon completion of their training the girls are assigned to duty in Paris, but just prior to their departure Joan and Vivian learn that their boy-friends are stationed at the base, while Sullivan confesses his love for Esther. All bid each other a sad farewell at the station, but when the train pulls out the girls observe their men eyeing three beautiful WACS.

It was produced by Joe Pasternak, and directed by Sidney Lanfield, from a screenplay by Isobel Lennart.

Suitable for all.



HARRISON'S REPORTS ventures to say that Monogram, in selling some of its product to TV in the past, probably did so because exhibition as a whole failed to give the company's pictures the support they deserved. Now that Steve Broidy has heeded exhibition's demand that the first loyalty of the producers and distributors must be to the motion picture theatres — their established customers, it is up to the exhibitors to prove to Broidy that he has not made a mistake in casting his lot with the theatres. And the only way to prove it is in the form of playdates. Enthusiastic exhibitor reaction to Monogram's decision to stick with theatrical exhibition should help some of the other producers and distributors to see the light.

### **"About Face" with Gordon MacRae, Eddie Bracken and Virginia Gibson**

(Warner Bros., May 31; time, 94 min.)

Although the story is lightweight and many of the situations are corny, this thinly disguised remake of "Brother Rat," photographed in Technicolor, should go over fairly well because of the cheerful atmosphere that prevails throughout. It is a sort of musical comedy, with all the action taking place at a military academy, where three upper classmen get themselves into all kinds of scrapes just three months away from graduation. Much of the comedy is of the slapstick variety, but most of it is quite funny. Several songs are sung, and there are also several precision dance routines. Since there is youthfulness in the film, and the color gives it glamor, many movie-goers should find it a relief from some of the heavy dramatic films that are now making the rounds:—

Gordon MacRae, Eddie Bracken and Dick Wesson, cadets at Southern Military Institute, are about to be graduated as lieutenants. En route to SMI as guests are Aileen Stanley, Jr., with whom MacRae is in love but who is supposed to be looked after by John Baer, and Phyllis Kirk, who is married secretly to Bracken against regulations but with whom Cliff Ferre, a Lieutenant, is trying to make time. Before the girls arrive, MacRae sends a phony telegram to Baer notifying him that Aileen could not come, and he also enlists the aid of Joel Grey, an under classman, to switch Ferre's bottle of hair tonic for a bottle of vegetable dye. Ferre detains Bracken at the barracks in order to meet Phyllis himself, but by the time he meets her his hair turns green and makes him look ridiculous. Arriving with Aileen and Phyllis is Virginia Gibson, daughter of Larry Keating, the new commandant, but she persuades the girls, as well as her father, to keep her identity a secret. In the course of events, Bracken learns that Phyllis is to become a mother, a fact his friends help him to conceal. MacRae and Wesson call on Aileen and Virginia after hours and are seen and reported by Baer. To make matters worse, MacRae is caught with his pants off, the result of an innocent accident. Placed under arrest, MacRae and Wesson are soon joined by Bracken, who is charged with passing worthless checks because MacRae had failed to deposit money given to him by Bracken. After weeks of penalty marching tours, the three cadets approach their final exams. To help Bracken who was weak in chemistry, the boys smuggle Aileen and Virginia into their room to help him study. Ferre catches them and prepares to call the commandant, but he changes his mind quickly when Virginia reveals that she is the commandant's daughter. It all ends happily, with Bracken becoming a proud father on graduation day.

William Jacobs produced it, and Roy Del Ruth directed it, from a screenplay by Peter Milne, based on the stage play by John Monks, Jr. and Fred F. Finklehoffe.

Familj entertainment.

### **"Outlaw Women" with Marie Windsor and Richard Rober**

(Lippert, May 2; time, 75 min.)

A fairly good program western melodrama, photographed by the Cinecolor process. The story is somewhat different from the formula stories. The main feature is, of course, the fact that women outlaws control the town and the men outlaws are compelled to take orders from them, which is something the exhibitor should play up in exploiting the picture. There is considerable gunplay, shootings and killings, and stagecoach holdups, and the action holds one's interest throughout. The color is good when one considers that Cinecolor is a two-color process. The outdoor scenery is pleasing in that the photography is sharp:—

At Silver Creek, the bailiwick of Richard Rober, a gambler, Jackie Coogan kills a rival gunman but is wounded himself. Alan Nixon, the town's only doctor, becomes tired of probing for bullets and decides to leave, but before departing he treats Coogan and Carla Balenda, who had been hurt slightly during the gun duel. When masked riders hold up his stagecoach and take him to Las Mujeres, the lair of outlaw women, Nixon recognizes Carla as one of the masked riders. He soon learns that Marie Windsor, owner of the Paradise saloon, controlled the town together with her women outlaws. Jacqueline Fontaine, Carla's sister, makes a play for Nixon, but he is interested only in Carla. Richard Avonde, a local outlaw, wants Marie to tip him off on local bank shipments so that he can hold up the coaches and split the profits with her, but she refuses. She declines also an offer from Rober to become a partner in her set-up. Leonard Penn, a notorious gunman, joins Avonde in a plan to hijack a large bank shipment, but since Marie's own savings were involved, she orders her gunwomen, led by Jacqueline, to hold up the stagecoach before the other outlaws can get to it. She then locks the loot in her safe and sends a receipt to the bank president. When Rober becomes a candidate for U.S. Marshal, Marie, aware that she will lose control because women could not vote, offers to play Rober one hand of stud poker for her entire layout. Before the fateful game begins, Avonde and Penn surround the saloon with gunmen and a fierce battle ensues, during which both outlaws as well as Jacqueline are killed. Rober is elected and the males take over the enforcement of law and order, but Marie, now married to Rober, and Carla, married to Nixon, make it plain that the women are still in control.

Ron Ormond produced it, and Samuel Newfield directed it, from an original screenplay by Orville Hampton.

For adults, even though children, too, will enjoy it.

### **"Sound Off" with Mickey Rooney**

(Columbia, May; time, 83 min.)

A good musical comedy, photographed by the Supercinacolor process. It is one continuous laughing spree, with Mickey Rooney doing a highly effective job as a prominent night-club entertainer who suddenly finds himself inducted into the Army. Most of the action takes place in an Army camp, where Rooney gets himself into all sorts of trouble. The comedy, much of it slapstick, is genuinely funny in many spots, and the action is fast and furious. The romance between Rooney and Anne James is pleasant. Pleasing also are the several musical interludes in which Rooney puts over several songs and dance routines in entertaining style. At the finish there is an effective precision marching number to the music of the popular song, "Sound Off." The photography is fine, and color is generally of a good quality:—

Rooney, a successful entertainer who would do anything for a laugh, even to the point of making himself obnoxious, is shocked when he gets his induction notice. On his first day in Camp, Rooney is struck with the beauty of Anne James, a nurse, and promptly gets himself in a mess with his sergeant by breaking ranks to put on a mock love scene for her. In the weeks that follow, Rooney's shenanigans and his dismal performances on the drill field, rifle range and obstacle course enrage the sergeant continuously. On his first weekend pass, he hurries to Anne's home nearby, where he ingratiates himself with her mother and succeeds in getting rid of John Archer, a major, who was wooing Anne. She begins to take a liking to Rooney, but he spoils things when he takes her to a night club and gets into a brawl with a columnist who had been razzing him for years. His lack of self-control angers Anne, and she walks out on him. She ignores his pleas for forgiveness in the weeks that follow. Determined to convince Anne of his love, Rooney goes AWOL in search of her, with his sergeant in hot pursuit. He finds her boating on a park lake with Archer just as the sergeant catches up with him. In the mix-up that follows, every one falls into the lake, and Rooney eventually lands in the guard house. Punished by being assigned to tough and disagreeable duties for a period of thirty days, Rooney, realizing that he had made a mess of things, takes his medicine like a mature soldier. This change pleases the commanding officer, who awards him with an assignment to entertain troops overseas. Dismayed at the thought of leaving Anne, Rooney departs happily when she shows up before his transport sails and promises to await his return.

It was produced by Jonie Tapps and directed by Richard Edwards, who wrote the screenplay in collaboration with Blake Edwards.

Morally suitable for all.



# HARRISON'S REPORTS

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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### IDEALISTIC BUT NOT PRACTICAL

In a speech before the Motion Picture Theatre Owners and Operators of Georgia, at their annual convention held in Atlanta this week, Al Lichtman, 20th Century-Fox director of distribution, recommended that the different exhibitor groups throughout the country should unite and form one strong national exhibitor organization, and that the Council of Motion Picture Organizations (COMPO) "should include in its program, in addition to public relations, a regulation of trade practices between distributors and exhibitors as well."

As to the first recommendation, Mr. Lichtman, like others who have made similar proposals, feels that one national exhibitor organization is possible because the big circuits are no longer affiliated with or controlled by the producing and distributing companies, and those that are still affiliated will be divorced within the next year or so. "Therefore," he added, "there is no longer the need for unaffiliated exhibitors to have one organization and the former affiliated exhibitors to have another. The problems of all exhibitors, large or small, are identical."

As this paper has had occasion to say before, the idea of merging the different exhibitor groups into a single organization is commendable, but it is hardly feasible, for a single organization consisting of large circuits and small operators, even though all will have an independent status, cannot work to the benefit of the small exhibitors, first, because the interests of the two are conflicting in many respects, and secondly, because the large circuits, by reason of the large number of theatres they represent and by virtue of their greater financial support, would dominate such an organization and would look upon the problems of the minority — the small operators — as secondary.

What better proof of this do we need than the revolt that took place at the TOA convention in New York last fall when the small-town exhibitor members of the organization castigated the TOA leadership from the floor in no uncertain terms for failing to give proper consideration to their problems and to the complaints they had on their minds, particularly with regard to trade practices and film rentals?

The reasons why a single national exhibitor group will not be feasible hold true also for Lichtman's recommendation that trade practices be made a part of COMPO's program. When it comes to activities in the field of public relations, every one of the COMPO member organizations is on common ground and there could be no better type of organization for the purpose, but when it comes to trade practices the interests of the different member groups are so diametrically opposed that its inclusion in the COMPO program can only cause dissension and ultimately a

weakening of the organization. And since COMPO is weak enough as it is, it would not take much dissension to make it crumble completely.

### MORE ON "BLIND BIDDING"

The distributor practice of setting deadlines on bids for new pictures before screenings are held, against which a resolution was passed some six weeks ago at the New Orleans meeting of the Allied Theatre Owners of the Gulf States, seems to be spreading to other territories.

The latest complaint comes from the Allied Theatre Owners of Indiana, which had this to say in its April 9 organizational bulletin:

"Several film companies are sending out bidding invitations in competitive situations and setting a deadline for the return of the bids which is prior to the trade screening of the picture and prior to the time that there are any trade reviews. The exhibitor in a competitive spot must bid his full potential in order to obtain the product but at the same time must bid realistically in order to permit himself some profit and remain in business. This is impossible to do on a picture for which there is no information available.

"We do not think that the distributors are engaging in this practice with any self advantage in mind and are doing it only for a matter of convenience. If we were bidding we don't think we would want to have to make a blind guess on the picture and think that if you feel the same way and explain your attitude the distributor will delay the closing date for your bid until such time that there has been a local trade screening or trade reviews are available for your study."

The setting of deadlines on competitive bids before trade screenings are held or before the exhibitor has had an opportunity to read a critical appraisal of the picture in the trade papers is, as has been said in these columns, an unfair trade practice. It may not be too widespread at the present time but it is important enough to be taken up by the different exhibitor leaders without delay lest it reach serious proportions.

Incidentally, HARRISON'S REPORTS believes that the writer of the Indiana Allied bulletin is being more than kind when he states that he "does not think that the distributors are engaging in this practice with any self advantage in mind." There might be a case here and there where the practice is resorted to for a matter of convenience, but generally it is an indication that the distributor fears to submit the picture's entertainment values to the critical judgment of the exhibitors and the trade paper reviewers, and is seeking to put over a deal on the basis of either the picture's star drawing power or some exploitation "gimmick" in the story.



## A BRILLIANT THOUGHT

Members of Allied Theatres of New Jersey, a National Allied unit headed by Wilbur Snaper, who is also president of the national organization, are mulling over the idea of the possibilities offered by staging children's "flesh" shows on Saturday matinees.

Whoever conceived the idea of children's stage performances deserves the gratitude of every theatre owner, for wherever such shows can be put over there is no question that they will prove instant successes, provided, of course, that the exhibitors obtain the permission of local authorities for the use of children for such a purpose.

No doubt there will be cases where the exhibitor will not be able to acquire professional child talent. In such cases, however, they may resort successfully to children's amateur matinees.

Whether the exhibitors can obtain professional child talent or merely amateurs, they are sure to bring joy to their towns and considerable business, for adults, too, will want to spend an afternoon to join in the laughter and merry-making.

Exhibitors everywhere should give the idea of establishing either professional children's shows or amateur performances deep study.

## BEWARE OF FISHING EXPEDITIONS

Sound advice regarding distributor claims of percentage discrepancies is contained in the latest organizational bulletin of the Allied Theatre Owners of Indiana, which had this to say on the subject:

"It has been the custom in the past that whenever a distributor contended there was a discrepancy in a box office statement the full facts were submitted to the exhibitor. But now the practice seems to be for the local branch manager to write the exhibitor stating that his home office has advised that the original box office statement was incorrect and requesting the exhibitor to submit a new box office statement.

"This procedure is no more than a fishing expedition and any exhibitor so accused has a right to be informed of the complete details of the charge. If the picture actually was checked and there is some kind of difference existing in the reports, which is doubtful, then it will be impossible for the exhibitor to make a thorough study of the case and find an explanation of the cause unless he is armed with the amount of the difference, when the ticket buys were made and at what period of the engagement the discrepancy occurred, where the checker was stationed, etc.

"Without these details that are obviously necessary to resolve any responsible discrepancy the exhibitor should not be subject to the accusation of submitting a false report. It is another example of lip service to intra-industry harmony and then engaging in practices to tear down that good will."

### "The Half-Breed" with Robert Young, Janis Carter and Jack Buettel

(RKO, no rel. date set; time, 81 min.)

Photographed in Technicolor, this latest in the current cycle of outdoor melodramas based on the Apache Indians-versus-whites theme offers little that is novel, but it should have no trouble giving satisfaction to indiscriminating movie-goers who enjoy this type of

picture. The characterizations, from the hero down to the villains, are cut from a time-worn pattern, as is the story itself, which has the otherwise friendly Apaches on the verge of uprisings because of the machinations of several unscrupulous whites. It is a contrived, synthetic tale, which is neither realistic nor convincing, and the treatment is lacking in originality, but since it has its quota of lively action and romantic interest it should get by with those who are not too exacting in their demands. The direction and acting are no more than adequate. The color photography is very good:—

Reed Hadley, owner of the leading hotel in San Remos, Arizona, believes that there is a gold vein under an Apache Indian reservation and conspires with Porter Hall, the local Indian agent, to drive the Indians off the land so that he might claim the site. En route to San Remos, Robert Young, a congenial gambler, encounters Jack Buettel, half-breed leader of the Apaches and learns that he planned to lead a war party on the town in protest against the Indian agent's swindling of his tribe. Barton MacLane, the Marshal, sends for the Cavalry when Young arrives and informs him of the impending uprising. Meanwhile Young settles down in Hadley's hotel, where he finds himself attracted to Janis Carter, leading lady of an all-girl revue appearing at the hotel. There is immediate friction between Young and Hadley, whose attentions Janis had rejected. When Buettel arrives with his war party, Young prevents an immediate clash by inviting him into the hotel for a parley with the Marshall and Cavalry officers, guaranteeing him safe conduct. While Buettel confers with the officials, the townspeople, egged on by Hadley, open fire on the Indians, while Hadley's henchmen attempt to kill Buettel. Young comes to Buettel's defense and helps him to escape. To keep the peace, Young is induced by the Cavalry commander to contact the Apaches and assure them that Hall would be removed from office. The Apaches agree to accept the offer, provided that Young is appointed as the new Indian agent. Young accepts the post when it is proffered to him by the commander. The friendship between Buettel and Young hits a snag when Janis, to make Young jealous, flirts with Buettel, who in turn attempts to force his attention on her. The two men quarrel, and relations between them become even more strained when the Apaches, after picking up their allotment of goods and cattle in town, are ambushed by Hadley's men, who slaughter several of the Apaches and steal the goods and cattle. To further aggravate the situation, Hadley attacks and kills Judy Walsh, Buettel's pretty Indian sister. While the Apaches, led by Buettel, gather their forces for an all-out attack on the whites, Young establishes that Hadley had been responsible for the crimes. He sets out to get him and subsequently kills him in a hand-to-hand battle. Just as the Cavalry and Apaches face each other for a charge, Young rides up with the body of Hadley and dumps it at the feet of Buettel, explaining that he had murdered Judy and had been the cause of the thievery. Buettel, satisfied, orders the Indians to withdraw, thus maintaining peace in the area. Young returns to his post and Janis.

It was produced by Herman Schlom, and directed by Stuart Gilmore, from a screenplay by Harold Shumate and Richard Wormser, based on a story by Robert Hardy Andrews.

Unobjectionable for the family.



**"Carbine Williams" with James Stewart,  
Jean Hagen and Wendell Corey**

(MGM, May; time, 89 min.)

Despite an episodic story that tends to be somewhat vague in spots, there is considerable dramatic appeal in this biographical drama of the life of David Marshall Williams, who perfected important improvements on the famed carbine rifle while serving a 30-year prison term. James Stewart is effective as Williams, whose bitter reaction to his plight undergoes a change when an understanding warden takes a friendly interest in his welfare. Rather unpleasant, though depicted with telling effect, are the sequences showing the inhuman conditions of filth and brutality under which the prisoners, including Stewart, are enslaved on a chain gang. There is considerable human interest in the loyalty shown to Stewart by Jean Hagen, as his wife. Wendell Corey is outstanding as the tough but reasonable prison warden who brings about Stewart's rehabilitation. Recognition of Stewart's carbine improvements and his eventual pardon make for a happy ending although the story itself is essentially somber. The direction is good and the photography clear.

The story opens with Stewart, a successful business man now released from prison, learning that Bobby Hyatt, his eight-year-old son, had been "hearing things" about him. Determining that his son should know the truth, Stewart takes the boy to Corey, who tells him about the history of his father. In retrospect, it is shown that Stewart, living in the North Carolina backwoods during the prohibition era, had married Jean although both their families objected. Stewart had gone from job to job until he was finally lured into making moonshine whiskey. Jean's pleas that he give up this illegal activity had been in vain. Trouble came when a Federal Revenue Agent had been killed during a raid on Stewart's still. Stewart had been charged with the murder, although the death bullet could have come from the gun of one of several other men. At the trial the jury had failed to reach a verdict, and a new trial had been ordered, but Stewart, fearing that a second trial might find him guilty, had pleaded guilty to second degree murder with the understanding that he would be given no more than fifteen years. The judge, however, had made it thirty years. Under inhuman conditions of filth and brutality, enslaved on a chain gang and beaten by guards, Stewart had become moody and unruly, and was eventually placed in solitary confinement for thirty days because of an act of insubordination. Corey, disturbed by Stewart's unrelenting attitude, had given him an opportunity to express his feelings freely and, while talking with him, had discovered his weak spot after upbraiding him for refusing to answer letters from his loyal wife. He had startled Stewart by giving him twenty-four hours on the outside with his wife, with no guard to follow his movements. When Stewart returned, as he had promised, Corey had given him a desired job in the blacksmith shop, where he began secretly to build a new-type gun, thought out by him during his long hours in solitary. Corey eventually had learned of the gun, but he had been so impressed with the work Stewart had done with no more than crude tools that he had allowed him to continue the project openly. Stewart had perfected the gun after six years of experimentation, but trouble arose when the news-

papers broke the story just as he was about to be permitted to fire a real bullet. Called on the carpet by the State Prison Board, Corey had defended his position in permitting Stewart to make the gun, and he had offered to serve out Stewart's sentence personally if he should escape. The Board, impressed, had given its consent to the test. Stewart proved that his lightweight rifle was all he had believed it would be, and a representative of a gun company had offered him a contract. At the same time the Governor, convinced that Stewart had been sentenced unjustly because there was no proof that he had killed the revenue agent, had pardoned him. When Corey finishes the story, Bobby leaves the prison and rushes into the arms of his father waiting on the outside.

Armand Deutsch produced it, and Richard Thorpe directed it, from a story and screenplay by Art Cohn. Good for all.

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**"Latuko"**

(Producers Representatives, Special; time, 50 min.)

This is a documentary feature, photographed in Technicolor and produced by Mr. Edgar M. Queeny, chairman of the board of the Monsanto Chemical Company, of St. Louis. The locale is the province of Equatoria, in the Anglo-Egyptian Sudan, at a village 150 miles East of the White Nile, and 180 miles North of the Equator. Mr. Queeny produced it under the sponsorship of the American Museum of Natural History, to which all profits from the film will go.

The picture deals with a primitive African tribe, the male members of which do not wear any clothes, and the female members only a "G" string. Depicted are their tribal customs, and the methods they employ to hunt, fish and fight wild animals. Many of the hunting sequences are highly exciting.

Although the natives have been photographed in the nude, no part of the picture is vulgar, for Mr. Queeny had in mind to present only the customs of this aboriginal tribe and not their nudity. Yet the exhibitor who will book this picture must make it known to his patrons that the natives have been photographed in the nude.

Incidentally, "Latuko" has been endorsed by newspaper critics as well as by religious and civic leaders. And the picture has drawn huge crowds wherever it has played throughout the country. Except in New York State, where it has been banned unless all scenes depicting nude males and their genital organs are deleted, no objection to the picture has been raised in any other instance.

Exhibitors who are interested in "Latuko" should write to Producers Representatives, Inc., 1270 Sixth Avenue, New York 20, N. Y.

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## TO HOLLYWOOD — STOP MAKING DEPRESSING PICTURES

It is evident that Stanley Kramer, who has proved himself to be one of the industry's top-flight producers, has an ambition to make each picture he produces different from all the other pictures he had produced.

This is, indeed, a praiseworthy desire but, unless he watches out, he may be led into deciding on stories that are not in the industry's interest.

One such picture is "The Sniper," which is being released through Columbia. After seeing this picture for reviewing, I feared that, during its exhibition throughout the country, it would be conducive to an epidemic of sniper crimes.

Of course the villain is punished at the end, but those of the psychopaths who will see "The Sniper" will say to themselves that they would not commit the crimes the way the lead in the picture committed them; they would carry on their sniper activities in a smarter way — in a way that they will not be caught.

"The Sniper" is, of course, produced well — Mr. Kramer put into the action all his fine knowledge about picture-making, giving the proceedings a realistic touch. And that is why the picture will prove more damaging.

And now comes another picture of a similar type — "Without Warning," renamed from "The Slasher," which is being released through United Artists. This picture is similar in effect to "The Sniper," although not produced with the same skill. But both pictures are vicious and depressing. In "The Sniper" the villain kills unsuspecting women with a rifle fired from a distance; in "Without Warning," the villain's victims, too, are unsuspecting women, whom he kills with a pair of garden shears. Both methods of killing will help drive picture-goers, particularly women, away from the theatres.

The ancient Greek dramatists knew what they were doing when they advocated that acts of horror should be committed off the stage — that is, the players should imply that such acts had been committed off-stage. The picture producers, however, show them on the screen with "vengeance."

## ATTENTION TO THE DISTRIBUTORS' FOREIGN DEPARTMENTS

The American pictures that are sent to non-English speaking countries are usually sent with the dialogue printed at the bottom of the film.

I happened to see "Rashomon," the Japanese picture, in a theatre where the floor had only a slight incline and the seats were placed one behind the other, and I found it difficult to catch the dialogue because the heads of the patrons ahead obscured my vision.

In view of the fact that in most non-English speaking countries the conditions are similar, the American producers could make it easier for the patrons to read the superimposed titles by placing them at the top of the film instead of at the bottom. Then they will not have so much difficulty in reading them.

But the obscuring of the view when the titles are printed at the bottom of the film is not the only reason that should prompt the American producers to print the dialogue at the top. When the titles are at the bottom, the sight of the spectator has to travel

from the bottom of the screen to the top, whereas if the titles were printed at the top the spectator's eyes would have to travel only a small part of the distance.

Under the existing method, the spectator's time is consumed reading the titles and shifting his eyes to the faces of the players, the natural spot on which his attention is centered, where as if the titles were printed on the top hardly much time would be consumed in such an operation. Moreover, it will enable the spectator to view the picture without strain.

The only objection one might have against the printing of the titles at the top is that it will run across the heads of the players in the close-ups, but the technicians in Hollywood could hurdle that problem by leaving sufficient room at the top of the film to take care of the printed dialogue.

A reform such as this would tend to increase the popularity of American pictures abroad and would help swell the distributors' foreign income, for it would induce the foreign exhibitors to seek out the American pictures in preference to those of any other country.

## THE FORTHCOMING ARBITRATION CONFERENCE

With the industry conference on the establishment of an arbitration system scheduled to start on April 22 at the Hotel Astor in New York City, those who have long hoped for more harmonious intra-industry relations will share the hopes expressed by Herman M. Levy, general counsel of the Theatre Owners of America, who had this to say in an address to the Motion Picture Theatre Owners and Operators of Georgia, at their annual convention in Atlanta:

"One week from today, in New York City, will begin the much heralded conference seeking to establish an industry system of arbitration. It is an event long hoped for and vigorously championed by many industry leaders. It is a great tribute to their foresight, determination, and tenacity that this conference will be held. It can be one of the greatest events of industry history. All that is necessary to make it such is for the representatives of the various segments of the industry present at the conference to approach the meeting with sincerity, with a spirit of compromise, and with a willingness to make sacrifices for the greatest good for the greatest number. This means that petty jealousies, rivalry, personality antagonisms, pride of authorship, and other debilitating and destructive forces must be abandoned.

"On distribution rests, perhaps, the greatest degree of responsibility and obligation. The success of the formulation of a plan, and of progress under it, will, it seems to me, vary in direct ratio to the width of the scope of the arbitrable matters set forth in the system. The wider the scope, the wider the appeal to the exhibitors, and the greater the probability of diminution of litigation. Too many matters have, in the past, found their way into the courts because exhibitors did not have a speedy and effective tribunal wherein to have their grievances heard and decided inexpensively.

"There can be no obstacle to success next week if those present approach all problems sincerely and with a consciousness this last chance at some degree of peace and harmony in the industry must not be dissipated."



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### AN INTERIM REPORT ON THE INDUSTRY ARBITRATION CONFERENCE

The long awaited and hoped for Industry Arbitration Conference got underway this Tuesday at the Hotel Astor in New York City, and it is indeed encouraging to report that fine progress had been made by the delegates in the five morning and afternoon sessions that had been held up to Thursday, at the time of this writing. The delegates hoped to conclude the conference on Friday, but were prepared to meet again on Saturday, if necessary.

At the initial business session on Tuesday afternoon, following the opening morning session at which the different organization spokesmen made it clear that they had come to the Conference with open minds and with a sincere desire to establish an equitable arbitration system, the delegates dealt primarily with procedures of an arbitration system and, although the discussions covered a wide range, there was general agreement that a system of arbitration must be set up in the speediest possible time, and that it must be carried on at the grass-roots level, at the lowest possible cost, and must provide for a speedy disposition of disputes. Moreover, the Conference felt strongly that, in order to avoid overburdening the arbitration machinery, there should be provision for conciliation prior to arbitration.

The Conference elected William F. Rodgers chairman of the distributors' delegation, as chairman of the first session, and agreed thereafter to rotate the chairmanship alphabetically, according to organizations. Thus the chairman who followed Rodgers were Wilbur Snaper, National Allied; Harry Brandt, Independent Theatre Owners Association; Leo Brecher, Metropolitan Motion Picture Theatres Association; Mitchell Wolfson, Theatre Owners of America; and Rotus Harvey, Western Theatre Owners.

On Wednesday morning the Conference took up and started to act on an organizational plan submitted by a special committee representing each of the Conference groups, and at the Wednesday afternoon session the delegates virtually completed approval of machinery for an arbitration system by unanimous adoption of its major features, which provide for a national administration committee and for local arbitration committees in each exchange area.

Highlights of the arbitration machinery approved include:

1. The setting up of a 12-member National Administration Committee, with membership to include three members each from Allied, TOA and distribution; and one each from ITOA, MMPTA and WTO. Seven duly accredited representatives would constitute a quorum on this committee. The Committee would select its own chairman for a period of one

year. Thereafter the chairmanship would be rotated annually among the member organizations. This committee would be empowered to engage an executive secretary and such staff as might be necessary in line with the Conference's decision to keep costs at a minimum.

2. Among the duties of the National Administrative Committee would be the preparation of all instructions, forms and records for use by local arbitration committees to the end that arbitration machinery would be uniform throughout the United States. The Committee would also assist exhibitors and distributors in setting up local arbitration committees, and would provide information and advice when requested to do so by local committees in carrying out their duties under the arbitration plan.

3. In the establishment of local committees in each area, it was provided that these committees should consist of persons designated by local exhibitors and exhibitor associations, and by distributors in the area. There would be equal representation of exhibitors and distributors on each local committee, but the size of the committee would be mutually agreed upon by exhibitors and distributors in the exchange area. Each local committee would determine the number of employees, if any, to be engaged; whether a separate office should be maintained; and would handle such other details of administration as might be involved.

4. The principal duties of the local committees would be: (a) To receive and record all demands for arbitration in the area; (b) To notify all parties designated in the demand for arbitration, and all other parties that might be affected by the award; (c) To designate under the rules the time and place of hearing in each case, and to keep such records of the hearing as may be required by the rules; and (d) To furnish certified copies of such awards to all parties that were given notice of the hearing.

On the Thursday morning session the Conference approved methods of selecting arbitrators to cover all situations, including cases where there are intervenors in arbitration proceedings.

In cases where the only parties to the arbitration proceedings are the complainant and the respondent distributor or distributors, the Conference agreed that the complainant shall designate his arbitrator, and that the respondent or respondents shall designate an arbitrator and the two so chosen shall designate a third arbitrator. Under this plan, if the two chosen arbitrators cannot agree on a third arbitrator, then a third shall be selected by the local committee from a permanent panel of neutral arbitrators compiled by it.

In cases where in addition to the parties named above there are also one or more intervenors, the

(Continued on back page)



## A REPEAT PERFORMANCE

The proposed cooperative institutional advertising campaign, over which the advertising-publicity heads of the member companies of the Motion Picture Association of America have been haggling since last November, has been abandoned. This plan, it will be recalled by the readers of these columns, involved the use of 230 daily newspapers in 103 cities of more than 100,000 population, and called for a full-page advertisement to appear once a month in all these newspapers, with each participating company sponsoring each ad on a rotating, individual basis. Each one of the ads was to contain an institutional message, as well as a display of the sponsoring producer's "top" pictures.

The reason why the plan fell through, according to trade paper reports, was that the ad-publicity heads were unable to reach a compromise on which company would place its ads during the summer months. Another reason was that some of the companies might not have a suitable picture ready when their turn for placing the ads arrived.

HARRISON'S REPORTS never thought very much of this discarded plan, for it felt that an institutional advertising campaign, to be effective and of value, must be free from any reference to individual companies or pictures. But the fact that the proposal has fallen through does not come as a surprise to this paper, for it is not the first time that the producing-distributing companies have failed to agree on this matter. Besides, this paper has long contended that, when it comes to institutional advertising, the producing-distributing companies are too shortsighted to submerge their individual interests for the good of the industry as a whole. And the proof of it is their present failure to agree; their concern was, not for the needed boost that the industry could derive, but for the possibility that their individual pictures would not get a proper play.

As an alternative to the discarded proposal, the MPAA Ad-Publicity Committee announced this week that each company, for an indefinite period, will incorporate in its national newspaper advertising "integrated institutional copy emphasizing the motion picture theatre," with each company responsible for theming its institutional copy in furtherance of COMPO's public relations program.

This paper shudders to think of how some of the companies may attempt to utilize industry prestige to put over one of their "clinkers."

## A SOUND RECOMMENDATION

The current activities of the American Legion and other groups that are condemning and even picketing certain pictures, not because they contain Communistic propaganda, but because some individual connected with the picture has or had an alleged Communistic affiliation, are causing considerable concern to many exhibitors who fear that the good public relations built by their theatres may be affected by this agitation.

Recently, sixteen unidentified members of the Theatre Owners of America, some of whom are known to be large circuit operators, communicated with the TOA headquarters in New York and requested that they be furnished with a list of pictures that have been subjected to picketing or are listed on so-called "picketing lists." Gael Sullivan, TOA's executive director, said that all the letters received indicated that the exhibitors sought to avoid booking these

pictures lest they subject their theatres to picketing by the local American Legion post or some other group.

Indicative of the problem posed by this agitation is the present situation in Columbus, Ohio, where a group of exhibitors are seeking an out on their commitments to play Columbia's "Death of a Salesman" because members of the local American Legion post have threatened to picket the picture, their objection being that Arthur Miller, author of the story, is allegedly affiliated with Communist groups.

Motivated by this increasing agitation, and desirous of relieving the theatres of any stigma of Communism, the Committee of Texas COMPO Showmen, has issued the following bulletin, under the heading, "Better Relations Through Patriotic Activity":

"No doubt you are familiar with recent articles in the trade papers relating to the American Legion's attitude toward some of the current motion pictures. They contend that the producers are providing big salaries for personalities who have Communistic leanings, and have made open accusations of such . . . The Legion feels that they must strike at the pocket-book of the Industry . . . and the pocketbook is *your* boxoffice.

"Recognizing the Legion's power through its vast potential membership, Texas took the lead two months ago by contacting Texas Legion Executives . . . members of our Speakers Bureau were able to secure their cooperation in a program calculated to relieve our theatres of any stigma of Communism by taking an aggressive stand to stimulate patriotism among our patrons through the use of our screens.

"Since this program was initiated the Legion has cooperated to a great extent . . . one-fourth of their Texas Posts have bought and paid for STAR SPANGLED BANNER trailers and are using them on the screens of theatres in their communities. This has been an important step in improving our relations with this organization.

"In view of growing Legion antagonism in other parts of the country it seems that the time has come for the exhibitor to take the initiative and declare his position on patriotism. As patriotic Americans we must take aggressive steps to obliterate any blight of 'red' or 'pink' that may attach itself to our theatres.

"To prove your high regard for the American flag and the principles for which it stands, we seriously recommend that you contact the American Legion Post in your community and advise them of your voluntary decision to purchase and run the STAR SPANGLED BANNER trailer at the opening and closing of your theatre every day and at all performances on days of patriotic observance.

"We anticipate your objection that theatre audiences do not like to stand . . . BUT call attention that all other entertainment events, such as baseball, football, radio, etc. make use of the National Anthem to revitalize in the minds of our people the cherished privilege it is to be an American.

"By all means don't keep your decision a secret . . . tell your newspaper, radio and other informative media . . . let the world know that you and your theatre bear the true patriotic stamp of Americanism.

"Your Texas COMPO office has arranged to furnish this trailer at the production cost of \$6.50 . . . the trailer runs 80 seconds and displays changing heroic American scenes with words and music to the 'Star Spangled Banner.' The final sequence shows the American flag in full color."

In these days of world strife it is fitting that the



screen should be utilized for spreading the message of democracy and for arousing the patriotic fervor of the people, for it is one of the principal ways by which invidious propaganda from Communist-controlled countries may be counteracted. The recommendations set forth by the Texas COMPO Showmen are sound and are well worth the consideration of exhibitors throughout the country.

Those who desire to obtain the trailer should write to Kyle Rorex, Texas COMPO Showmen, 2008-A Jackson Street, Dallas, Texas.

**"Maytime in Mayfair" with Anna Neagle and Michael Wilding**

(*Realart, April 22; time, 94 min.*)

This British-made romantic comedy with music has fine Technicolor photography, lavish production values, and two stars who are fairly well known to American audiences, but for all these attributes it emerges as an awkward and silly farce that is mildly entertaining at best. Its box-office prospects in this country are not too promising. Its episodic story about an irresponsible British playboy who inherits a fashionable dress shop and falls in love with the comely manageress is pretty thin, and while it does have some laugh-provoking moments the comedy on the whole falls flat. Much footage is devoted to a parade of women's fashions, but it is doubtful if this will mean much to female picture-goers since the styles not only are British but are also some three years old, the picture having been made in 1949. As for the acting, both Michael Wilding and Anne Neagle seem out of place in their respective roles, which seem best suited for more youthful players. This is particularly true in two dream sequences in which Miss Neagle dances. A noticeable defect is the poor editing; some of the cuts are so sharp that the players are made to appear "jerky" — that is, in their movements:—

Wilding, an irrepressible but impoverished playboy, inherits an exclusive Mayfair dress salon and decides to sell it on the advice of Nicholas Phipps, his stuffy cousin. But when he visits the establishment and encounters Anna, the manageress, he forgets his cousin's advice and decides to take a lively interest in running the business with her. Wilding finds a rival for Anna's affections in Peter Graves, suave playboy owner of a rival establishment, who long sought to have Anna desert her own salon to join with him. Complications arise when Graves inveigles Wilding's cousin into a drunken binge that ends with his obtaining the secrets of Anna's newest designs, which he gives to the newspapers with the view of ruining his rival's business. Wilding, who had been gaily wooing the receptive Anna, suddenly finds himself discarded when she mistakenly believes that he had given away her fashion secrets. She quits the firm in disgust and joins up with Graves, with whom she travels to Paris. Wilding pursues her in vain, and eventually returns to London. There he concludes an arrangement to sell the business to two stooges secretly acting in behalf of Graves, but just before he signs the contract Anna storms in, having returned post haste upon learning that the crafty Graves had been responsible for giving away her fashion secrets. Learning the truth, Wilding sets out to settle accounts with Graves, as a result of which he lands in jail. It ends with Anna bailing him out and marrying him.

It was produced and directed by Herbert Wilcox from a screenplay by Nicholas Phipps.

There are no objectionable situations.

**"Kid Monk Baroni" with Richard Rober, Bruce Cabot and Leonard Nimoy**

(*Realart, no rel. date set; time, 80 min.*)

This prizefight melodrama should make a good supporting feature on a double bill. Revolving around a tough, sensitive juvenile delinquent from a New York tenement district who changes his ways when he is taken in hand by a kindly parish priest, the story is not particularly novel and the treatment at times is unimaginative, but the human interest, coupled with the good performance of Leonard Nimoy in the principal role, more than makes up for the film's deficiencies. Nimoy, a newcomer to the screen, is most convincing as the young man whose disfigured face had earned him the nickname of "Monk," and who flies into an animal-like rage at any remark about his face. Good work is turned in also by Richard Rober, as the priest, who coaches Nimoy in the art of boxing and brings about his reform. Bruce Cabot is capable as the fight manager. The fight scenes could have been staged better — at times Nimoy leaves himself so unguarded that in a real-life fight his opponent would have "murdered" him. But the public is not as a rule capable of judging the finer points of boxing and should, therefore, find these parts of the picture fairly exciting:—

Nimoy, leader of a gang of 'teen-aged hoodlums in New York's little Italy, feels that others scorn him because of his face. Rober, the new parish priest, induces Nimoy and his gang to make use of the church gymnasium, and teaches Nimoy the art of boxing without having to fight like a beast. Under Rober's kindly influence, Nimoy changes his ways and becomes interested in the church's social programs, particularly after Rober introduces him to Allene Roberts. One night Nimoy's old gang start a fight with him, and Rober, attempting to stop it, is accidentally knocked unconscious by Nimoy. Ashamed to face the priest after this accident, Nimoy leaves the neighborhood and becomes a professional fighter. Bruce Cabot becomes his manager and makes a deal with a syndicate to build up Nimoy as a "killer" because of his animal-like fighting in the ring. Under Cabot's guidance, he becomes a top fighter and earns considerable money. Rober forgives him for the accident and induces him to attend a church dance. There he renews his interest in Allene. Realizing that Nimoy was still ashamed of his face, Allene persuades him to submit to plastic surgery. This not only gives him a new face but also a hard, self-centered outlook on life. He ignores Allene and takes up with Mona Knox, a gold-digger, who brushes him off after she makes him spend all his money on her. Meanwhile Nimoy loses match after match because of a defensive style of fighting — to protect his face. When the syndicate seeks to drop Nimoy, Cabot persuades him to revert to his old "killer" style for just one more bout, promising to contribute Nimoy's share as well as his own share of the purse to Rober for a new recreation center that the church was trying to build. Nimoy tries hard to win the fight, but takes the beating of his life from a much better opponent. His loss proves to be his gain, however, for his donation to the church puts him back in the good graces of his family and friends. He marries Allene, and wins an appointment from Rober as physical director of the new recreation center.

It is a Jack Broder production, produced by Herman Cohen and directed by Harold Schuster, from a screenplay by Aben Kandel.

Unobjectionable morally.



Conference agreed that, if the intervenor or intervenors, and the respondent distributors agree unanimously on an arbitrator, that arbitrator shall be the selection of both the respondent distributors and of the intervenor or intervenors. The Conference also provided that in cases where the intervenor or intervenors and the respondent distributors cannot agree unanimously, three arbitrators shall be selected from the permanent neutral panel in such a manner as may be provided by the rules. If, however, all parties agree unanimously to arbitration by a single arbitrator from a permanent neutral panel such arbitrator shall be designated from such panel in such a manner as provided by the rules.

The Conference emphasized several times that, following the conclusion of the meeting, all plans approved by the delegates will be submitted to their respective organizations for approval. Thereafter, the plans will be submitted to the Department of Justice and the court.

At the Thursday afternoon session, the Conference unanimously agreed on the first group of arbitrable subjects. These included (1) clearances; (2) any violation by distributors of existing contracts; (3) runs; and (4) the conditioning of licensing certain pictures only on the licensing of others.

In moving fast on these four subjects, the Conference cleared the way for consideration of other arbitrable matters in subsequent sessions.

At the Wednesday morning meeting, a special committee was appointed to study the plans for financing the arbitration system, but up to press time this committee had not yet reported back to the Conference.

Since the only news that has come out of the Conference is in the form of official statements handed out to the trade press by the Conference's publicity committee, HARRISON'S REPORTS is withholding comment pending official amplification of some of the points approved. It will say, however, that the delegates at the Conference have made an earnest effort to arrive at a workable arbitration system, and there is every reason to be optimistic over the outcome.

## EFFECTIVE PUBLIC RELATIONS WORK

A news item that appeared in the March 21 issue of the *Oklahoma City Times*, sent from Fairview of that State, reads partly as follows:

"The overnight visit of three Hollywood film stars to this town of 2,604 inhabitants proved more or less of a sensation. Just what most folks expected would be hard to tell. Some perhaps were expecting a little more glitter and glamor. Others may have been expecting something rather startling, like stories that occasionally originate from the film capital. All these were no doubt disappointed.

"What they saw was three nice looking, well groomed individuals who radiated both charm and personality, but whose manner was as simple and friendly as the couple across the street or the people who live next door. Fairview liked what it saw.

"It liked pretty blonde Laura Elliott who once lived in Missouri. It went all out for tall and handsome 'Bill' Lundigan's slow deliberate manner of speaking . . . It found Regis Toomey as interesting to listen to as it was to watch the sparkle in his blue Irish eyes.

"The chamber of commerce, Rotary and Lions clubs joined with the Abernathy family in seeing the visiting celebrities were properly feted, wined and dined. For an hour at the city auditorium people were

given both an opportunity to see and hear the stars, and to meet them and say hello. Then for another interval the Rotary and Lion clubs took over. Approximately one hundred had dinner in the . . . Cornelsen Hotel.

"All three spoke briefly following the dinner. They spoke sincerely and convincingly, pointing out Hollywood's good points. Trying to create a better understanding towards Hollywood. All three proved to be proficient as good will ambassadors.

"The party came on the event of the thirty-fifth anniversary as exhibitors of Mr. and Mrs. Roy Abernathy. Special tribute was paid to them at both the program at the auditorium and the dinner . . ."

Joe Shea, that legendary character in the motion picture industry and in the handling of travelling stage companies, who is now advance agent for "The Moon is Blue," sent me this news clipping, and remarked: "The stars created a great impression in Oklahoma."

It has now come to a point where it is most important that Hollywood stars appear now and then in different parts of the country, particularly in small towns, so that the people who patronize the picture theatres may see that they are real people, with simple tastes and charming manners. It is the only way by which to offset the erroneous impression that has been created by the acts and attitudes of the few subversives who infiltrated the industry when we happened to be looking the other way, and of those few screen personalities who misconduct themselves in public.

Mr. Eric Johnston should recommend to the producer-distributors that players like Laura Elliott, William Lundigan and Regis Toomey should be sent all over the country by arrangement with local exhibitors, for it is one of the best ways by which the patrons may be recaptured by the picture theatres.

Mr. & Mrs. Roy Abernathy deserve the industry's gratitude for having set a good example of how the good will of the general public may be captured.

\* \* \*

While on the subject of effective public relations, a word of commendation is due Samuel Goldwyn for arranging a superb telecast of the behind-the-scenes production activities on his new picture, "Hans Christian Andersen," starring Danny Kaye.

This telecast, which was seen on April 13 by several million viewers of Ed Murrow's "See It Now" program on CBS-TV, was an extremely informative and fascinating presentation of the vast amount of work and facilities that go into the making of a picture. The scenes of painstaking dance rehearsals; of prop men moving sets and equipment; of the electricians setting up their lights; of the standby painter giving final touches to the sets; of the work of the make-up artists; and the glimpses of the sound-mixing equipment and its operation, the musical direction and composition, the watching of the rushes, and the cutting of the film — all this could not help but leave a lasting impression on those who saw the telecast, as well as a new appreciation of the vast technical knowledge that is behind the finished picture seen in the theatre.

HARRISON'S REPORTS has not always seen eye-to-eye with Goldwyn, but this is one time that it is happy to say that he deserves great credit for a top job of public relations, not only for himself, but for the motion picture industry as a whole.



# HARRISON'S REPORTS

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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### THE INDUSTRY ARBITRATION CONFERENCE

After four days of deliberations last week, during which significant progress was made in setting up a nation-wide arbitration system for the entire motion picture industry, the Industry Arbitration Conference adjourned last Friday (25) on a high note of optimism and agreed to meet again in New York on May 26. In the interim, a special committee composed of attorneys representing all the exhibitor organizations and the distributors was directed to draft rules and regulations for the arbitration system.

This committee includes Herman M. Levy, Theatre Owners of America, chairman; Abram F. Myers, National Allied; Mitchell Klupt, Metropolitan Motion Picture Theatres Association; Milton Weisman, Independent Theatre Owners Association; L. S. Hamm, Western Theatre Owners. Representing the distributors are Austin C. Keough, Paramount; Robert W. Perkins, Warner Bros.; and Adolph Schimel, Universal.

In addition to drafting rules and regulations, the committee will prepare a summary of the proposals made during the four-day conference.

The full Conference will act on the recommendations of the committee when it meets on May 26, after which the full plan will be submitted to constituent organizations for study and ratification. Thereafter the plan will be submitted to the Department of Justice and the court.

Among the specific accomplishments of the last day's session were these:

1. An agreement by the distributors to arbitrate any claim brought against them for discrimination in the award of any picture under competitive bidding.

2. Agreement by the distributors to arbitrate any claim that an exhibitor overpaid or overbid in order to deprive another theatre owner of pictures under competitive bidding. The conference recommended that the successful bidder should be brought in by the complainant in these cases.

3. Agreement by the conference that arbitrators have the power to award damages. The scope of this power and the rules relating to the granting of damages were referred to the Rules Committee, with the recommendation that the dominant exhibitor be brought in by the complainant in such cases.

4. Agreement by the Conference that unless the exhibitor has counsel at an arbitration proceeding, that the distributors will not be represented by counsel. It was further agreed that if the exhibitor has counsel at the proceeding, then all distributors will delegate a single common counsel.

Still undecided at the close of the meeting were two important items — the method by which the arbitration machinery will be financed, and the question of

whether or not film rentals should be listed among the arbitrable subjects.

It should be borne in mind that the accomplishments at this arbitration conference amount to no more than agreement on certain subjects to be arbitrated, on granting power to the arbitrators to award damages, and on setting up local arbitration boards and selecting arbitrators. All this, of course, represents a great step forward toward better intra-industry relations and leaves hope that a complete arbitration system will be formulated when deliberations are resumed on May 26.

An apt comment on the meeting was made this week by Abram F. Myers, National Allied's general counsel, who told *Motion Picture Daily's* Washington correspondent that, while broad agreement was reached on a number of subjects to be arbitrated, there was no discussion or agreement on the details nor on the form of the final awards. Myers pointed out that all this was passed on to the drafting committee, and until that committee submits its report "there is no basis on which anybody can form a judgment or on which the Allied Board of Directors could approve or disapprove."

For an example, Mr. Myers took up the Conference's agreement to arbitrate runs and pointed out that the agreement to arbitrate runs in the 1940 Consent Decree was so hedged with qualifications that it was useless. This, he added, is an indication that the important thing is not the agreement to arbitrate runs but the details as to how they will be arbitrated.

The proposed rules and regulations that will be drafted by the committee of lawyers appointed for the purpose should provide the answer as to whether or not a workable arbitration system can be established. Until then, this paper agrees with Mr. Myers that there is no basis on which one can form a judgment at this time.

### INTERIM THREE-MAN COMMITTEE TO HEAD COMPO

The following is the text of a telegram sent last week by Arthur L. Mayer, retiring COMPO executive vice-president, to representatives on the Executive Committee of the organization's ten charter member groups:

"As you know, COMPO Nominating Committee, despite long and diligent effort, has failed to find an industry leader who will agree to serve as COMPO president, all those nominated having declined for reasons of health or pressure of personal affairs. Lack of executive head makes it impossible for COMPO to proceed with campaign to repeal Federal admission tax or rest of extensive program authorized at our last Executive Committee meeting, indeed situation

(Continued on back page)



**"Red Ball Express" with Jeff Chandler,  
Alex Nicol and Charles Drake**

(Univ.-Int'l, May; time, 83 min.)

Very good! Although it is a war picture, the action is almost entirely comedy. The few war scenes that are shown furnish the thrills. A great deal of the comedy is provoked by the romance between Charles Drake and Jacqueline Duval. Other laughs are provoked by the soldiers' "kidding" of one another, and by the predicaments they find themselves in. There are plentiful heroics, and although there is a situation here and there where the heroics displayed are a little far-fetched, they should get by without criticism from most movie-goers. The scenes where the soldiers come upon Drake, who all thought had perished in an encounter with a Nazi tank, offer a pleasurable surprise. The direction and acting are of a high standard, and the photography is clear:—

After the 1944 breakthrough of the Allied Army at St. Lo, in France, General Patton's tanks outrun their supply lines and are in danger of being annihilated. Army Transportation quickly establishes a truck convoy called Red Ball Express, whose mission was to run gasoline up to the fuel-short tanks. Jeff Chandler, a lieutenant in charge of one of the truck units, encounters considerable bitterness from Alex Nicol, his first sergeant, who mistakenly believed that Chandler's lack of courage had caused his brother's death in a trucking accident before the war. Despite the tension between them, Chandler remains calm and keeps the convoy rolling towards the front. When the convoy runs into a German ambush, Chandler and Nicol overcome the Nazis by attacking them from the rear, and during the skirmish Nicol saves Chandler's life. Nevertheless, he tries constantly to build up resentment among the drivers against Chandler. The convoy gets through and, after unloading, immediately starts back for more supplies. A stop is made in Cherbourg, where Nicol gets drunk in a saloon and tries to start a fight with Chandler. As a result, Chandler orders him arrested and held for court martial. When word comes that a tank outfit had been cut off and needed fuel desperately, Chandler is asked if he and several of his men will volunteer to man trucks and drive them through the only road left open to the beleaguered command. He obtains Nicol's release from the guard house, chooses several other men, and starts out on the mission. In the events that follow, they succeed in reaching the stalled tanks, but not before they have a bloody encounter with the Nazis, during which Chandler, at the risk of his own life, saves Nicol's life. This heroic deed proves to Nicol that Chandler is no coward and the old feeling of bitterness is wiped away.

Aaron Rosenberg produced it, and Budd Boetticher directed it, from a screenplay by John Michael Hayes, based on a story by Marcel Klauber and Bill Grady, Jr.

Good for all types of audiences.

**"Gobs and Gals" with George and Bert Bernard, Robert Hutton and Cathy Downs**

(Republic, May 1; time, 86 min.)

A moderately amusing slapstick comedy that is much too long for what it has to offer. It is best suited for secondary situations where audiences are not too discriminating. Revolving around two zany sailors whose pranks get their commanding officer into trouble with his sweetheart while they themselves get involved with a group of Soviet spies, the story is a hodge-podge of silly complications, some of which are funny but most of which fall flat. The comedy is handled mainly by Bert and George Bernard, two American comedians who, according to Republic, gained fame on the European continent. They work hard in this picture, but the results are not too impressive because they are always straining for laughs. Given better story material, this comedy team could go places:—

The Bernard boys, as a pair of Navy yeoman, are stationed on a South Pacific atoll and work on weather reports. By attaching a photo of Robert Hutton, their handsome commanding officer, to observation balloons, along with a pathetic note asking for a letter from the girls who find the balloons, the boys receive hundreds of letters together with packages of candy, cookies and wearing apparel, which they sell to other gobs at outlandish prices. The racket backfires

when the unit returns to the United States and Hutton is mobbed at the dock by many admiring women, much to the consternation of Cathy Downs, his sweetheart, who breaks their engagement. To make matters worse, Emory Parnell, Cathy's father, a Senator, vows to use his influence to cut down Navy appropriations. To block this move, Donald MacBride, Hutton's superior officer, orders him to get back into Cathy's good graces and sends him to Washington, D.C. to deliver a locker of weather reports aboard the same train carrying Cathy and her father. The Bernard boys, who had hidden their money and letters in the locker, go along on the trip by leading Hutton to believe that they had been assigned to guard the locker. Meanwhile a trio of Soviet spies, including sultry Florence Marly, Leon Belasco and Leonid Kinskey, think that the locker contains top-secret papers and determine to gain possession of it. In the zany complications that follow on the train, the Bernard boys have their hands full trying to keep the locker out of the spies' hands while at the same time trying to keep Hutton from learning that they are responsible for his romantic troubles. In the end, of course, the bungling gobs manage to capture the spies and to patch up the rift between Hutton and Cathy.

It was produced by Sidney Picker and directed by R. G. Springsteen, from a screenplay by Arthur T. Horman.

Harmless for the family.

**"High Noon" with Gary Cooper,  
Thomas Mitchell and Lloyd Bridges**

(United Artists, July; time, 85 min.)

This Stanley Kramer production is a taut and absorbing western melodrama, distinguished by fine direction and performances, particularly that of Gary Cooper in the leading role. Revolving around a frontier town Marshal who, lacking the support of the townspeople and seeking to maintain his own self-respect and safety, singlehandedly battles it out with a revenge-seeking killer and his three vicious henchmen, it is a tense story in which the action covers a period of 85 minutes—the same as the picture's running time. The treatment is different from most westerns in that it is not until the closing reel that the action erupts into a blazing gun duel between Cooper and the villains, but even though the earlier reels do not contain the routine type of explosive action they are charged with an unusual degree of mounting suspense that grips the spectator throughout. A highlight of the production is the background music, which is a sort of lingering folk ballad that tells the story unfolding on the screen. The photography is sharp and clear:—

On the morning of his marriage to Grace Kelly, who had strong emotional and intellectual convictions against any form of violence, Gary Cooper gives up his job as Marshal of Hadleyville and prepares to move to another town to open a general store. Just before they depart, word comes that Ian MacDonald, a bad man who had been sent to jail by Cooper for murder, had obtained his release through influential friends and was due to arrive on the noon train to seek revenge on those who sent him to jail. Aware that MacDonald will follow him wherever he goes, Cooper, despite Grace's protests, decides to wait for him and have a showdown. With the train due to arrive in less than an hour, Cooper asks for volunteers as deputies, but he is turned down by every one and advised to leave town himself. The townspeople's indifference to the danger represented by MacDonald, who only five years previously had terrorized them, irks and frustrates Cooper, but he determines to stand up against MacDonald if for nothing else but his own self-respect. MacDonald steps off the train at noon and is joined by three henchmen. All four walk down the deserted streets with guns drawn. Cooper, waiting for them, opens fire and sets off a violent gun battle and chase that ends with the bodies of the four desperadoes lying in the street. Having preserved his own self-respect, Cooper, joined by Grace, drives off in his buckboard to a new life without a look at the ashamed people of the town.

It was produced by Stanley Kramer and directed by Fred Zinnemann from a screenplay by Carl Foreman, based on "The Thin Star," by John W. Cunningham.

Suitable for all.



### **"Loan Shark" with George Raft, Dorothy Hart and Paul Stewart**

(Lippert, May 23; time, 79 min.)

Where George Raft is popular, "Loan Shark" should go over fairly well as a companion feature on a double bill. The story, although novel, is not commensurate with the popularity of the star. What weakens it is the fact that the director has Raft walk through scene after scene, thus giving the onlooker the sense of padding. The novelty of the story lies in the fact that the activities of loan sharks have not been shown many times in pictures. Thus one's interest is held pretty tight. Raft acts well in a role that is tailor-made for him. Dorothy Hart is winsome. There is hardly any comedy relief. The photography is clear:—

Released from prison after serving three years for assault, Raft moves in with Helen Westcott, his sister, and William Phipps, her husband, a worker at a tire company plant. Dorothy Hart, secretary to Charles Meredith, the plant manager, obtains a job interview for Raft, but Raft turns down the proposition when Meredith asks him to get information on loan sharks who preyed on the plant's employees, charging high interest on personal loans and beating up those who fell behind in their payments. When Phipps accuses Russell Johnson, the plant foreman, of steering the employees to the loan sharks, Johnson knocks Phipps into a machine and kills him. Infuriated, Raft agrees to take the job in the hope that his personal investigation will lead him to the murderer. Assured that his work would be kept secret, even from his sister, Raft borrows money from the loan sharks and deliberately lets the payments lapse, defying Paul Stewart, a collector. Shortly after he mauls a thug who had been sent to beat him up, Raft is approached by John Hoyt, a higher-up in the loan syndicate, who invites him to join the gang. Both Dorothy, who had fallen in love with Raft, and Helen, vainly plead with him not to join the racket. Suspicious of Raft, Stewart puts him on the spot by compelling him to beat up Henry Slater, Dorothy's brother, for failing to meet a payment. Dorothy, angered by Raft's action, decides to notify the police, which meant that Raft would have to return to prison. Learning that Johnson had killed Phipps, Raft reports the matter to Meredith. Stewart overhears the conversation and tries to kill Raft, but Raft subdues him and locks him in the laundry. Raft then informs Hoyt that he needs money to make a getaway from the police, and he compels Hoyt to take him to Larry Dobkin, secret head of the syndicate. He is forced to shoot it out with them, and both Dobkin and Hoyt are killed. Johnson is held for Phipps' murder and the gang is broken up. It is then that Dorothy learns the truth about Raft's role in the plan.

Bernie Luber produced it and Seymour Friedman directed it, from a screenplay by Eugene Ling and Martin Rackin, based on an original story by Mr. Rackin. Adult fare.

### **"Carson City" with Randolph Scott, Lucille Norman and Raymond Massey**

(Warner Bros., June 14; time, 87 min.)

Photographed by the Warnercolor process, "Carson City" shapes up as a pretty good large-scale Western-type melodrama. What with saloon brawls, gunfights, stagecoach and train holdups, and the building of a railroad, despite bitter opposition by the holdup gang, the action moves along at a fast and lusty pace and should easily satisfy those who enjoy pictures of this kind. Randolph Scott does his usual good job as the fearless hero, and Raymond Massey is properly sinister as the gang leader who poses as a respectable mine owner. The sequences in which Scott and his men are trapped in a mountain tunnel after a landslide are effective. The color photography is good:—

Because of frequent robberies of stagecoaches bearing gold from the Comstock Lode, Randolph Scott, a two-fisted engineer, is hired by a banker to build a railroad between Carson City and Virginia City to protect the bank's investment in the mines. Scott is greeted in Carson City by Lucille Norman, whom he had last seen when she was a child, and he also renews friendship with Richard Webb, his half-brother, who worked with Lucille on a newspaper owned by Don Beddoe, her father. The townspeople, including Beddoe, resent the building of the railroad because they did not

want their community cluttered by riff-raff. Massey, a supposedly respected mine owner but actually secret leader of the holdup gang, encourages public opposition to the railroad. Scott, however, starts the job. Massey secretly hampers Scott's operations by wrecking freight wagons hauling equipment. Investigating one of these wrecks, Beddoe accidentally discovers the truth about Massey's operations, but Massey kills him before he can print the news and makes it appear as if the crime had been committed by one of the railroad workers. This leads to stronger public resentment, as well as a break between Scott and Lucille, as well as Webb. But when a landslide, secretly started by Massey, traps Scott and his men in a tunnel, the whole town joins in rescuing them. When the road is finally put through, Massey realizes that his game is up and decides to rob the first train for one big haul and getaway. Scott, suspicious over Massey's absence from the opening ceremonies, goes to Massey's mine to investigate and, from a henchman, learns of the planned robbery. Rounding up his own men, Scott sets out in pursuit of Massey and catches up with him just as his gang transfers gold bullion sacks from the baggage car to horses. In the ensuing gun battle, Massey's henchmen are killed, with Massey falling to his death from a cliff. It ends with Scott and Lucille getting married.

It was produced by David Weisbart, and directed by Andre De Toth, from a screenplay by Sloan Nibley and Winston Miller, based on a story by Mr. Nibley.

A suitable family entertainment.

### **"Walk East on Beacon" with George Murphy, Finlay Currie and Virginia Gilmore**

(Columbia, no rel. date set; time, 98 min.)

Producer Louis de Rochemont has once again employed the semi-documentary technique with telling effect in this melodrama, which deals with the topical subject of Communist espionage in the United States. It is a good spy picture, but it is much too long and could be improved by some judicious cutting, particularly in those scenes that dawdle too long on the investigative and scientific methods employed by the FBI to combat the spies. Being a story of espionage and counter-espionage, the action is filled with tense and suspenseful situations because of the manner in which both the FBI and the Soviet agents try to outwit each other. Added interest is given to the story by the actual Boston locales against which most of the action was filmed. The direction and acting are competent, and the photography good, although part of it is in a low key.

The complicated but not confusing story has Karl Stepanek, a master Soviet spy, arriving in Boston to replace the American-born head of a Communist spy ring, which had been trying unsuccessfully to obtain top-secret information on an American scientific project dealing with time and space. To obtain this information the spies concentrate on Finlay Currie, a renowned refugee scientist who was working on the new and complicated theories. They show him proof that his son is being held in the Eastern Sector of Berlin, and demand the secret information in exchange for the boy's life and freedom. Currie communicates with the FBI, and a group of special agents, headed by George Murphy, take over the case. Although sympathizing with the professor's concern for his son, Murphy induces him to play along with the spies by giving them falsified information in order to enable the FBI to round up every person involved in the plot. Murphy promptly sets the FBI machinery into motion, and the different agents, through the use of concealed cameras, radar, radio cars and many other aids shadow the first person who contacts Currie, and this person in turn leads them to other members of the ring, each of whom is kept under constant surveillance. Towards the finish the spies become aware that the information given to them by Currie was false, and they manage ingeniously to secure the correct data, but FBI agents pounce on them before they can make use of the information. The story is highly melodramatic at the finish, where the spies kidnap the aged professor and attempt to place him aboard a submarine bound for Russia. But the FBI and the Coast Guard rescue Currie in the nick of time, and he is made completely happy by news that his son had escaped to the Western Sector of Berlin.

It was produced by Louis de Rochemont and directed by Alfred Werker, from a screenplay by Leo Rosten, suggested by "The Crime of the Century," written by J. Edgar Hoover. Unobjectionable morally.



so dangerous future existence of COMPO in peril. Since I am winding up my duties as Executive Vice President next Friday, May 2, I urge that a committee of three be appointed immediately to act as COMPO's overall interim executive until a new president is elected at our next annual meeting. This committee to consist of representatives of three national organizations in COMPO, Allied, TOA and MPAA. If agreeable to you we would ask each one of these three organizations to draft one of its prominent members as its representative. With duties of presidency divided among them this arrangement would require little time or effort on the part of any one individual. The future of COMPO to which we are all pledged and to which I know you are as deeply devoted as I am requires immediate action. Please wire at once. Regards."

At press time, it was reported that Mayer's proposal had been acknowledged and accepted by all the COMPO member groups, with the exception of the Motion Picture Association of America, which was slated to take up the matter at its board meeting on Friday (2), with acceptance anticipated.

As it has been said in these columns before, in COMPO the motion picture industry has one of the greatest constructive and protective enterprises ever undertaken by the business. It is indeed unfortunate that the organization has been permitted to flounder around without a president for the past several months, for there is no question that the failure to fill this post has created an adverse psychological effect among the exhibitors, many of whom now hesitate to pay dues because of a lack of confidence in the organization's future.

If COMPO is to remain alive, the industry's leaders had better stop treating it like an unwanted step-child.

#### SCREEN WRITERS' GUILD, INC.

8782 Sunset Boulevard  
Los Angeles 46, California

April 23, 1952

Mr. P. S. Harrison, Editor  
Harrison's Reports  
1270 6th Avenue  
New York, New York  
Dear Mr. Harrison:

The Guild read with interest your remarks about the Hughes-Jarrico controversy, which appeared in your HARRISON'S REPORTS of April 5, 1952.

We cannot agree more with the opening sentence of the second paragraph of your article, but we would also like to correct an impression contained in the second sentence of that same paragraph.

You state the Guild is "sticking by Jarrico", which is not the case. The Guild is sticking by its contract. The Guild is not concerned with Mr. Hughes battle with Jarrico, nor does the Guild support in any manner whatsoever Jarrico's reported political beliefs. The Guild is, however, vitally concerned with the breach of the Minimum Basic Agreement by RKO, which resulted from RKO's refusal to grant screen credit to Jarrico.

The Guild has publicly stated that it cannot tell Hughes whom to hire and fire. That is his own right. When Hughes hires a writer, the Guild is bound by its contract and by the Taft-Hartley Act to give membership to that writer, and it is also required by law, even were he not a member, to protect that

writer's professional interests. Hughes hired Jarrico, and the record shows he used Jarrico's material in the picture. This is borne out by the fact that as late as February 28 RKO and Jarrico were bargaining over damages resulting from the studio's failure to give the writer screen credit.

Final determination of screen credits was made, under the terms of the Agreement, last September 18, 1951. RKO was advised the following day. Hughes subsequently stated his studio eliminated Jarrico's participation in the script. Were this true, Hughes had only to present to the Guild evidence of the elimination and inclusion of the substitute material, and there would never have been any question about Jarrico's screen credit. Failing that evidence, the Guild can only continue to comply with the letter of its Agreement with RKO.

You further state: "In view of the fact that several months ago the non-Communist members of the Guild fought savagely to regain control of the organization..." As a long-time member of the Guild and a current officer, I would like to correct that impression; also the impression that the Communist element ever actually controlled the destinies of the Guild, much as they may have tried. This element was undoubtedly more vociferous and the Guild, as a whole, suffered from the attacks publicly launched against this small minority; but they were voted down on every important issue and for at least the last five years there has been no trace of Communist influence, much less domination, in the Guild's leadership. The names of the Officers during these years are attached as positive proof of this statement.

As to your final paragraph, writers have as much, if not more, interest than any other group in the welfare of the industry to which they have contributed so much. Having gladly done their utmost for the progress of the industry, writers feel it is hardly fitting that they should be summarily cast as the villain in what is to them a labor-management dispute over a breach of contract legally entered into and legally binding.

Sincerely,

(signed) Howard J. Green  
Secretary

(Editor's Note: The names of the Guild's officers for the period 1947-1952 as noted on a list attached to Mr. Green's letter are as follows:)

1947-1948: Sheridan Gibney, Pres.; George Seaton, Vice-Pres.; F. Hugh Herbert, Vice-Pres.; Dwight Taylor, Vice-Pres.; Arthur Sheekman, Sec'y; Harry Tugend, Treas.

1948-1949: George Seaton, Pres.; Oliver H. P. Garrett, Vice-Pres.; Don Hartman, Vice-Pres.; Wells Root, Vice-Pres.; Karl Tunberg, Sec'y; Valentine Davies, Treas.

1949-1950: Valentine Davies, Pres.; Ernest Pascal, Vice-Pres.; Leonard Spigelgass, Vice-Pres.; Edmund L. Hartmann, Sec'y; Karl Tunberg, Treas.

1950-1951: Karl Tunberg, Pres.; Edmund L. Hartmann, Vice-Pres.; Leonard Spigelgass, Vice-Pres.; Geo. S. Oppenheimer (resigned) and Richard Murphy, Sec'y; Valentine Davies, Treas.

1951-1952: Mary C. McCall, Jr., Pres.; Richard Murphy, Vice-Pres.; Richard Breen, Vice-Pres.; Howard J. Green, Sec'y; Wells Root, Treas.



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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

Vol. XXXIV

SATURDAY, MAY 10, 1952

No. 19

## ALLIED TAKES A FIRM STAND

At a two-day meeting in Colorado Springs last weekend, National Allied's board of directors made it clear that Allied approval of an industry arbitration plan will not be forthcoming unless the plan specifically includes the arbitration of film prices as well as inspection of competitive bids.

The following resolution was adopted unanimously by the board:

"Resolved, that the board regrets that the distributors apparently are unwilling to agree to an all-inclusive arbitration system along the lines recommended by Allied; that its committee be instructed to continue the negotiations in hope of securing such an all-inclusive system; and that approving or disapproving action be deferred until a final draft of a plan acceptable to the distributors is presented to the Allied board for consideration."

On the matter of competitive bids, the Allied board had this to say in a statement:

"Allied always has opposed competitive bidding for many reasons which have often been expressed. Especially that it tends to a monopoly by the exhibitors having the long purse.

"Nevertheless this board recognizes that despite its protests competitive bidding still is being imposed by the distributors upon the exhibitors and is aware that many complaints have been received at national headquarters of irregularities in the consideration of the bids and the awarding of the pictures.

"The board is convinced that the only way in which these abuses can be eliminated and confidence in the practice maintained is for the distributors to reveal all bids to the bidders after an award has been made, and the board calls on the distributors to institute this reform.

"In view of the fact that bidding prevails in public contracts and in other industries, we can only assume that blind bidding is used by the distributors for the purpose and with the effect of concealing irregularities and discriminations in making awards."

Allied's insistence that the distributors reveal all bids to the bidders after an award has been made will not, in the opinion of HARRISON'S REPORTS, be a sufficient reform if such information is confined merely to the flat price or percentage offered and the minimum guarantee, if any. The important knowledge that is required by the competing exhibitors is whether or not the distributor, in making an award, offered the picture to the winning exhibitor under terms and conditions that were equal to the terms and conditions under which the losing exhibitors were required to submit their bids. In other words, what has to be revealed is a complete copy of the winning exhibitor's bid, together with a complete copy of the distributor's invitation for the bid and of the terms

and conditions included by the distributor in connection with the offering of the license. With such complete information the losing exhibitor or exhibitors will be in a position to determine whether or not there were any irregularities or discrimination in making the award.

In stating that open bidding prevails on public contracts, the Allied board failed to add that public contracts are granted invariably on the basis of sealed bids that are opened on a definite hour and date. If the distributors could be induced to follow such a procedure it would reduce substantially, if not eliminate, charges of irregularities, first, because no distributor would be in a position to play one exhibitor against another by revealing bids privately before an award is made, and secondly, because sealed bids would require the distributor to offer the picture to the competing exhibitors on equal terms and conditions. Sealed bids would, in other words, eliminate "private deals," and would insure an equitable system of bidding.

## PARAMOUNT THE WORST OFFENDER

Among the other matters taken up and condemned by the Allied board at its Colorado Springs meeting were sales terms that result in advanced admission prices at the box-office, and the major abuses of all companies in the selling of pictures, with Paramount Pictures named as the worst offender for consistently over-allocating pictures; imposing zone bidding and mass bidding; refusing to re-allocate pictures even after they are proven inferior at the box-office; continuing to distribute Pine-Thomas pictures, even though Pine-Thomas pictures are being shown free on television; using top box-office attractions such as "Sailor Beware" to increase top rentals, thereby establishing new precedents and a yard stick for a general increase in all future deals; employing the "absent treatment" in solicitation by their sales representatives in the cases of those exhibitors who elect to exercise their legal rights in buying selective deals; and instigating the practice of increased admission price pictures such as "Unconquered," "Samson and Delilah" and "The Greatest Show on Earth."

Other companies named as being unfair in this respect are MGM for "Quo Vadis," Warner Brothers for "A Streetcar Named Desire" and 20th Century-Fox for "David and Bathsheba."

"A practice such as this," continued a board statement, "could well be called suicidal when viewed from an industry standpoint. The exhibitor, knowing the demand of the public for the best in box-office attractions, has a gun presented to his head and the fatal choice of (a) not running such productions and depriving his patrons of widely advertised and publi-

(Continued on back page)



**"The Outcasts of Poker Flat" with  
Anne Baxter and Dale Robertson**

(20th Century-Fox, May; time, 81 min.)

This third screen version of Bret Harte's classic novel is an interesting but grim melodrama. Revolving around a group of undesirable characters who are run out of a mining town and who become marooned in a deserted mountain cabin during a raging snowstorm, the story, though taut and suspenseful, is hardly the type that will have popular appeal, for it is unpleasant and brutal in many respects, mainly because of the viciousness of a bandit killer who terrorizes the others. The action, which takes place during the Gold Rush days, is rather slow at the start, but it picks up suspense and excitement in the second half when the other outcasts succeed in overcoming the murderous badman. The direction and acting are good, and the low-key photography expert:—

Cameron Mitchell, a hard and ruthless gunman, holds up the assay office in Poker Flats, kills two men, and hands the money over to Anne Baxter, his wife, before making a getaway. Aroused by the lawlessness, the righteous citizens of the town round up the undesirables, including Anne, Dale Robertson, a gambler, Miriam Hopkins, a lady of easy virtue, and William Lynn, a drunken derelict, and compel them to leave the town at once. As the outcasts head through a mountain pass they are caught in a blinding snow storm and take refuge in a deserted cabin, where they are joined by Craig Hill and Barbara Bates, a young couple on their way to Poker Flats to get married, although Barbara was an expectant mother. With very little food on hand, the outcasts find themselves in an even more desperate situation when the dim-witted Lynn accidentally stampedes the horses. Meanwhile Anne and Robertson are attracted to each other, and Anne professes to be eager to break away from her past life and from her ruthless husband. When Craig, concerned over Barbara, insists upon walking to Poker Flats for help, Anne gives him \$500 of the stolen money and advises him to inform the townspeople that they will get the balance if they send a rescue party. The situation becomes complicated when Mitchell suddenly shows up at the cabin and, at the point of a gun, takes command. He keeps all the food for himself, beats up Anne when he recognizes her feelings for Robertson, and kills the drunken Lynn for getting in his way. The outcasts are subjected to Mitchell's insane fury for many hours until Robertson, biding his time, manages to secure a gun. A violent fight ensues, culminating with Robertson killing Mitchell just as the rescue party arrives. It ends with Anne and Robertson heading off together to start a new life.

It was produced by Julian Blaustein, and directed by Joseph M. Newman, from a screenplay by Edmund H. North.

Adult fare.

**"The Fighter" with Richard Conte,  
Vanessa Brown and Lee J. Cobb**

(United Artists, May 23; time, 78 min.)

A fairly good program melodrama. Based on Jack London's story "The Mexican," its turbulent tale of patriotism and revenge is set in the Mexican revolutionary days of 1910 and revolves around Richard Conte as a moody young Mexican fisherman, who turns to prizefighting in the United States to raise money needed by the rebel leader Durango, who was organizing peasant resistance against the dictatorial

Diaz regime. The story, which resorts to flashbacks and keeps shifting from Conte's exploits as a rebel to that of a prizefighter, lacks sufficient clarity and is sometimes difficult to follow, but there are enough suspenseful action highlights to hold one's interest throughout. Conte is effective in the leading role, and his romance with Vanessa Brown, an American girl, is pleasing. Lee J. Cobb, as Durango, turns in a colorful portrayal. The prizefight sequences are well staged:—

Arriving in El Paso, Texas, Conte presents himself to a group supporting the guerilla leaders of Mexico. He is suspected of being a spy by all except Vanessa, who worked with the group. To prove his worth and to raise money needed by the group, Conte becomes a sparring partner in a gym operated by Hugh Sanders, a fight manager, who takes him under his wing. A romance develops between Conte and Vanessa, and he reveals to her that, before coming to El Paso, he had become a devoted follower of Durango, the fearless rebel leader, because ruthless government troops had murdered his sweetheart and father, and had sacked his village, leaving his friends and neighbors homeless. He had come to El Paso to help win more support for the forces of liberation. Under Sander's tutelage, Conte becomes a box-office attraction, but he runs out on his first big fight when a volunteer is needed to take a message to Durango, who had been captured by the government. Posing as a government soldier, Conte, in a daring exploit, helps Durango to escape from prison. He then returns to El Paso with Durango's impassioned plea for a thousand guns. Learning that \$5,000 was needed to obtain the guns, Conte succeeds in obtaining a match against a top-notch title contender, whom he goads into a winner-take-all deal. Conte is hopelessly outclassed on the night of the fight and he absorbs a frightful beating, but he wins by a knockout when his overconfident opponent leaves himself wide open for a wild punch. Promising Vanessa that he will one day return, Conte heads for Mexico to deliver the guns to Durango and remains with him to carry on the fight for liberation.

It was produced by Alex Gottlieb, and directed by Herbert Kline, from a screenplay by Aben Kandel and the director.

Morally suitable for all.

**"Fame and the Devil" with Mischa Auer,  
Marilyn Buford and Ferruccio Tagliavini**

(Realart, no rel. date set; time, 80 min.)

A fair program picture, suitable for the lower half of a double bill. It was produced in Italy and brought to this country by Herman Cohen, who dubbed in the English dialogue. Some of it fits well with the lip movements of the Italian actors, but most of it is not too good. There is some attractive singing by Ferruccio Tagliavini, a famous Italian tenor, and there is considerable broad comedy, the result of chases. The work of Marcel Cerdan, the French middleweight champion, holds one's attention in the ring sequences. Mischa Auer and Marilyn Buford are the only Hollywood actors in the cast, the remainder being all Europeans, mostly Italians. The direction and acting are fair, and so is the photography:—

Leonardo Cortese, a timid professor and expert orientalist, is invited to be an interpreter at a foreign Diplomatic Delegation's formal dinner, given by Mischa Auer, head of the delegation. An unfortunate error by Cortese in the interpretation brings the



dinner to a disastrous end. Cortese returns to his attic deeply depressed, mainly because he had made the error in front of Marilyn Buford, Auer's pretty secretary, with whom he had fallen in love. As Cortese paces the floor, a devil appears and offers to help him win Marilyn's love by giving him fame. The devil starts his campaign by putting Cortese into the body of Tagliavini, the famous tenor, but despite the transformation Cortese is unable to make any headway with Marilyn. The devil reappears and transfers him into the body of Marcel Cerdan, but this, too, does not help him with Marilyn. The devil reappears for the last time and informs Cortese that he will put him into one more body — that of Auer himself, and Marilyn will act as his secretary. But even then he fails to win her love. During an important international assembly in Paris, rioting breaks out and he is murdered. Cortese then wakes up and finds out that it all happened in a dream. He then realizes that fame alone is not the way to Marilyn's heart. He eventually wins Marilyn by being himself — an ordinary professor.

The screenplay was written and directed by Mario Monicelli, and produced by Maleno Malenotti.

Unobjectionable for family audiences.

**"Models, Inc." with Howard Duff,  
Coleen Gray and John Howard**

(Mutual Pictures, no rel. date set; time, 73 min.)

A fairly good program picture of its kind. It is the story of an unscrupulous young woman, played by Coleen Gray, who lures a good man into marrying her while she is in love with an ex-convict, from whose influence she cannot escape. The picture has been produced well, with good direction and acting. The sex implications in the story are strong, such as, for instance, the ex-convict luring business men into his studio where they could rent a camera and photograph scantily clad girls. There are some thrilling situations. These occur in the end, where Howard Duff, the crook, shoots it out with the police. There is hardly any comedy relief. The photography is excellent:—

Coleen, a beautiful young girl but of questionable character, enrolls in a modelling school owned by John Howard, a millionaire. When her money runs out, Coleen not only persuades Howard to keep her at the school but inveigles him into showering her with gifts, including a beautiful apartment. Marjorie Reynolds, Howard's secretary, warns him against Coleen but in vain. While glorying in her life of luxury, Coleen meets up with Howard Duff, an old sweetheart just out of prison, and realizes that she still loved him. He talks her into joining him in a money-making racket in which girls from Howard's model agency are used in a photographic studio. Despite his discovery of this racket, Howard offers to marry Coleen. Duff, learning of the proposal, gives Howard a merciless beating. To save Duff from arrest, Coleen marries Howard in Mexico. She then informs Duff that she loved her husband, and gives him two weeks to wind up his affairs and leave town lest she inform the police — a move that would land Duff back in jail. Returning from their honeymoon, Coleen and Howard find themselves questioned by the police because one of Howard's models had plunged to her death at a rowdy party arranged by Duff for a group of businessmen. This leads to a quarrel and parting between Coleen and Howard. When Howard, repentant, returns to the apartment, he finds Coleen

and Duff in an embrace. He starts to leave, but at Duff's insistence he makes out a check to Coleen for a considerable sum of money with the understanding that their marriage is finished. As Coleen and Duff leave to cash the check, a detective arrives to question Duff and is slugged. The police catch up with the pair and Duff shoots it out with them. He accidentally kills Coleen and in turn is killed by the police.

Hal E. Chester produced it for Jack Dietz, and Reginald LeBorg directed it, from a screenplay by Harry Essex and Paul Yawitz, based on a story by Alyce Canfield. Strictly adult fare.

**"No Room for the Groom" with Tony Curtis,  
Piper Laurie and Don DeFore**

(Univ.-Int'l, May; 82 min.)

This comedy provokes some hearty laughs here and there, but on the whole it is only mildly amusing because the humor is strained. The theme is "spicy" in that a husband is prevented from performing his conjugal duties, first, by chicken pox, which he contracts on his wedding night, and secondly by a host of relatives that had taken over his home. Most of the action revolves around the hero's efforts to be alone with his wife, but in vain, either because of his mother-in-law, from whom the marriage was being kept secret, or because of the relatives who occupied every nook and corner in his house. Although the action is, as said, "spicy," it is not offensive in that the suggestive situations involve husband and wife. The direction and acting are competent, despite the deficiencies of the script. The photography is fine:—

Tony Curtis, who had just been drafted, and Piper Laurie elope to Las Vegas and are married without the knowledge of Spring Byington, her mother. That night Tony lands in the hospital with a case of chicken pox, and Piper, a bride in name only, returns to Suttersville, their home town. Shipped directly overseas from the hospital, ten months go by before Tony is granted a leave of absence. He returns to Suttersville and finds his home occupied by Piper and a swarm of relatives who were all doing war work in a cement plant owned by Don DeFore, Piper's employer. With his own room occupied and with Piper's mother still unaware of their marriage, Tony finds no chance of being alone with his wife. Matters are complicated further by the fact that Piper's mother was bent on having Piper marry DeFore, while Piper dared not tell her mother of her marriage lest she suffer a heart attack. Piper was unaware that her mother was a healthy woman and was merely pretending to be an invalid. In due time Miss Byington learns about the marriage and, after faking a collapse, she determines to have the marriage annulled. She tries to accomplish this by conspiring with DeFore to have Tony declared mentally incompetent by a psychiatrist because he refused to sell part of his property for a railroad spur leading to DeFore's cement plant. Weary of the whole thing, Tony leaves the house in an angry mood and prepares to return to his base. Piper, whose sympathies were with her mother, changes when she discovers that her mother had been faking the heart condition. She rushes to town, finds Tony in a friend's apartment and convinces him that their future happiness is all that matters.

Ted Richmond produced it, and Douglas Sirk directed it, from a screenplay by Joseph Hoffman, based on the story "My True Love," by Darwin L. Teilhet. Adult entertainment.



cized attractions, or (b) transferring the gun to the public's head with a demand for admissions far in excess of normal and greater than they can afford under the present economic conditions.

"This presents an almost impossible choice with the exhibitor in the middle and public ill will whichever way he goes.

"This is an intolerable situation and one that Allied cannot too forcefully call to the attention of those who have the final decision, i.e., the film companies in question."

### FILM REVENUE "SQUEEZERS" SHOULD MEND THEIR WAYS — BUT

On the occasion of the Warner Bros. sales meeting held in Pittsburgh at the end of April, Harry M. Warner, president of the company, sent a telegram to the meeting urging the sales forces to educate the exhibitors to give up "squeezing" the distributors for lower film rentals. "Tell our customers," Mr. Warner's telegram said in part, "that the economies of 1952 more than ever before require us to spend in order to earn, and the responsibility for earning belongs to the exhibitors for getting the maximum performance from good pictures . . ."

In urging that the exhibitors be educated to stop "squeezing" the distributors, Mr. Warner fails to advocate also educating the salesman to stop squeezing the exhibitor by demanding higher and higher film rentals when even the first-run theatres now take in for a full week less than they used to take in on one day. And no one knows better than Mr. Warner himself that the profits from the production-distribution activities of his company have been rising constantly over the past few years while the receipts from his own company's theatre chain has been on a steady decline.

Mr. Warner should realize that the war has been over for several years, and that, while the distributor suffers the exhibitor is not exactly floating in gold—he, too, has been suffering. He should realize also that the exhibitor, too, has something to say about the "squeezing" game.

### JACK WARNER'S IMAGINATIVE SELLING

In a message sent to the Warner Bros. sales convention in Chicago on May 1, Jack Warner, executive producer of the company, told the sales forces that no competitive form of entertainment (television) can compare with motion picture entertainment, as proved by box-office records, but he pointed out that "the theatre exhibitor must do his share in imaginative selling of product . . ."

"Even the finest motion pictures require the enterprising and imaginative impulse of showmanship to back them up . . ."

Warner Bros. is a rich picture organization; it has at its disposal unlimited resources and can hire the best publicity brains to do imaginative thinking. The individual exhibitor cannot measure up to it—he has to use only his limited resources. Why, then, should Jack Warner call upon the exhibitors to do imaginative exploiting and selling of WB pictures when WB cannot furnish the exhibitor the imaginative ideas by which he could do it? As a matter of fact, Jack Warner's company, as pointed out by *Film Bulletin* last week, is the only major company that has discontinued 24-sheets on A pictures as an economy move!

What Jack Warner had to say all adds up to no more than words, and more words, used as a hypodermic to raise the spirits of his company's salesmen so that they may go out in the field and make the exhibitor pay higher film rentals than is prudent for him to do; and if the pictures fail to bring in what Jack Warner and his salesmen feel that they ought to bring, they accuse the exhibitor of not doing "imaginative selling."

Has Jack Warner urged his company to join other companies to carry on institutional advertising, selling, not Warner Bros. pictures, but all motion pictures as entertainment so that their pictures and those of others may bring the public back to the theatres, away from their television sets? If he has, I have not been able to discover it.

Blaming the exhibitor for the failure of Warner Bros. pictures to bring satisfactory box-office returns is easy; helping him to bring patrons to his box-office while playing Warner Bros. pictures is not so easy, for it requires imagination, selling imagination, which Jack expects the exhibitor to exercise, despite his limited means. And even if the exhibitor should decide to give a Warner Bros. picture an extra boost through the use of several 24-sheets, where will he get them?

Instead of sending messages to his sales forces to inject enthusiasm into them so that they may go into the field and attempt to sell the Warner Bros. pictures at prices higher than the exhibitors can afford, Jack Warner would do better to hold an exhibitor conclave so that he may obtain from them advice on what should be done to bring more patrons to their box-offices. If Jack Warner were to hold such a conclave, he might learn something!

### AN OUTSTANDING PROMOTIONAL JOB

Charles Einfeld, 20th Century-Fox vice-president, and his alert publicity staff deserve great credit for one of the finest promotional jobs ever accomplished in motion picture industry history in arranging a junket to Haiti for a press delegation of some sixty top writers, columnists and photographers, representing the most important wire news services, national magazines and daily newspapers in the country, in connection with the world premiere of 20th-Fox's Technicolor production of "Lydia Bailey," which is based on the best-selling novel by Kenneth Roberts, and which deals with a colorful episode in Haiti's national history.

As guests of the Haitian government, the press delegation was wined, dined and feted in a way that they will long remember, and the three cable companies who have lines out of Port-Au-Prince, Haiti's fascinating capital, were kept busy with the many thousands of words that were filed daily by the different newsmen to their publications in this country. Additionally, photographic plates were picked up daily by Pan-American Airlines for transmission to the United States.

The tremendous amount of newspaper space given to this junket and world premiere, coupled with the breaks that will be forthcoming in the national magazines, will make millions of people aware of "Lydia Bailey" and of Anne Francis and William Marshall, two of the stars who accompanied the press on the trip.

Promotional work of this type cannot help but benefit the exhibitors who play the picture, which is set for release early next month.



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIV

SATURDAY, MAY 17, 1952

No. 20

### A WISE MGM MOVE

Last week Metro-Goldwyn-Mayer brought to its Hollywood studios one hundred prominent exhibitors from different parts of the country, some of them leaders of exhibitor organizations, on a "Seeing is Believing" junket — to show them six of its completed top pictures, and to tell them what the company is doing to publicize and exploit the different pictures that are either completed, in production, or to be produced up to January, 1954. At the opening session, Dore Schary, vice-president in charge of production, told the visitors that, between now and the end of 1953, MGM plans to complete a total of 83 pictures at a cost of \$120,000,000. Of these, nineteen are completed, eleven are in production, and fifty-three are in different stages of preparation. Forty-five per cent of the product will be in color.

The "Seeing is Believing" conference was inspiring; it was conducted with dignity and decorum, and yet with congeniality. No one, either executive or subordinate, tried to high-pressure any exhibitor, and every one of the MGM hosts had a happy countenance. They merely felt that they owed it to the exhibitors to make their visit a happy one.

That the exhibitors appreciated the MGM attitude was judged by the remarks many of them made to one another, as well as to the MGM executives themselves. They were inspired by what they saw, and stated that, when they return home, they will spread the good news.

Several exhibitors remarked that, if all the other companies did what the Loew organization did, a new feeling would be injected in the business. And the effects on the box-office, they said, would be felt strongly.

That the visit to the MGM studios made a deep impression on the visitors is evidenced also by the following joint telegram of appreciation that was sent to Nicholas M. Schenck, president of Loew's, by representatives of the five leading exhibitor associations, including Wilbur Snaper, National Allied president; Mitchell Wolfson, TOA president; Rotus Harvey, WTO president; H. M. Rugoff, MMPTA president; and Max A. Cohen, of ITOA:

"Your associates headed by Dore Schary, Charles Reagan, Howard Dietz and their associates, producers, directors and stars have given us new vistas of the great future of our industry. We are delighted and congratulate you and your organization for the leadership in furnishing our business with a lineup of great motion picture entertainment. And especially your efforts for a continuous flow of fine pictures. We will urge our members and all exhibitors to convey this message to our customers, the great American public."

The pictures shown to the exhibitors, two on each day of the conference, included the following:

"Pat and Mike" with Spencer Tracy and Katherine Hepburn; "The Merry Widow," with Lana Turner and Fernando Lamas; "Lovely to Look at," with Kathryn Grayson, Red Skelton, and Howard Keel; "Ivanhoe," with Robert Taylor, Elizabeth Taylor, and Joan Fontaine; "Because You're Mine," with Mario Lanza; and "Scaramouche," with Stewart Granger, Eleanor Parker and Mel Ferrer.

The "Seeing is Believing" conference closed with a banquet on Saturday night, at which the Metro stars and starlets were presented to the exhibitors in the prevailing festival spirit.

### DON'T FIGHT IT: USE IT!

It is said that sensible business men don't fight; they compromise their differences. By an extension of this principle, the motion picture industry, including the exhibitors, should not fight television; they should use it.

Following this principle, 20th Century-Fox has embarked

on the production of television trailers for its outstanding pictures. These trailers, specially designed and devised for the TV audience, will be offered gratis to exhibitors throughout the country. The only requirement for securing them will be the submission on the part of the exhibitor of a schedule of stations he intends to use them on.

The trailers, of one-minute and of 20-second duration, will be launched with the company's forthcoming production of "Kangaroo." The one-minute trailer will be utilized for regular spot advertising, while the shorter one will be slotted into the station break segment.

HARRISON'S REPORTS believes that the exhibitors should take advantage of this opportunity to test the drawing powers of the television trailers. If anything can unglue the television set owners from their seats, a picture trailer should do it. When people see that a picture with their favorite players is going to be shown in a certain theatre, they will set aside that evening to go to that theatre. At any rate, there will be no harm in testing the power of television trailers on a few pictures. If they bring the crowds, the exhibitors will naturally want to use them consistently. And in such a case the other distributors probably will follow the lead of 20th Century-Fox and furnish their customers with television trailers on their outstanding productions.

### A SUGGESTION TO COMPO

The presidency of COMPO is going abegging; no top executive wants the post. The reason for it is, of course, the fact that it will require much time to run the organization properly. And no executive in the business can afford to devote most of his time to a side issue, in spite of the fact that all, his own company included, will benefit from its smooth operation.

The only way out is to accept Arthur Mayer's proposal for a three-man committee to head COMPO and at the same time engage a paid manager to conduct COMPO's affairs, with enough leeway to enable him to operate it without having to refer to the committee for approval in every instance. The committee should be consulted only on serious matters.

With a capable manager devoting his entire time to COMPO's affairs, the organization could make progress and win back the exhibitors' confidence.

Incidentally, National Allied has named Trueman T. Rembusch as its representative on the three-man committee proposed by Mayer. The Theatre Owners of America and the Motion Picture Association of America have not yet named their representatives.

### RUN THE CEREBRAL PALSY TRAILER

The United Cerebral Palsy 1952 campaign trailer, produced by Republic Pictures and distributed by National Screen Service, has been made available to the theatres as of May 15. Running two minutes and fifty seconds, and titled "Miracle in Motion," the trailer stars popular John Wayne in a friendly appeal, together with an easily understood explanation of Cerebral Palsy, the methods used in treating victims, and the need for financial aid in carrying on and expanding the clinical techniques in use.

Exhibitor organizations throughout the country have endorsed the exhibition of this trailer, for its appeal is worded in a way that is equally appropriate for theatres that wish to take up collections or those that merely wish to encourage contributions by other means. Theatres that run this trailer will make a most valuable contribution to a really worthwhile campaign.



**"Ivory Hunter" with an all-British cast**

(Univ.-Int'l, June; time, 97 min.)

Photographed in Technicolor and filmed in its entirety in Africa, "Ivory Hunter" offers a number of highly thrilling animal scenes and beautiful scenic views of the African locale. As a whole, however, this British importation offers nothing extraordinary in entertainment values and in all probability will not ring up noticeable grosses in this country. Even the story, which revolves around a game warden's persistent efforts to establish the Kenya National Park and to rid the area of illegal ivory hunters, is of little consequence. A really thrilling highlight is the sequence where the warden's little son picks up a lion cub in the wilderness and is unknowingly stalked by the lioness. Although the picture's running time has been cut down from 107 minutes to 97 minutes it is still overlong, and the pace is rather slow:—

Anthony Steel, a game warden in East Africa, revolts at the ruthless extermination of wild animal life and succeeds in obtaining semi-official Government approval to control a 1,000 square mile area as a sanctuary. He sets out for the area with Dinah Sheridan, his wife, William Simon, their small son, and a group of native guards. Soon after he sets up camp, the native patrols desert and the signs prohibiting hunting are torn down. Steel finds evidence that the natives were being encouraged to move in on the area, and he discovers that Harold Warrender, posing as a wild-life photographer, is in reality an ivory poacher and was doing all he could to wreck the project. Desperately in need of money to maintain the sanctuary, Steel helps a trapper collecting animals for a zoo, and with the money he receives he hires a group of natives to work as his assistants. Meanwhile Warrender induces a tribe of Masai natives to move their disease-ridden cattle into the area in the hope that the contagious rinderpest sickness would infect the other animals. Steel sets up a trap to prove that Warrender is an ivory poacher, and in an ensuing fight is badly wounded and left for dead. Recovering during the night, he is attacked by a leopard but saved by a native who kills the beast in a hand-to-hand fight. Steel is found by his trapper friend, and together they go in pursuit of Warrender, who was heading for the border. They come upon his truck just as a charging rhinoceros causes him to swerve off the road to his death in a fall over a steep cliff. Back at the camp, the authorities, after an extensive investigation, discover that the disease-ridden cattle had not affected the other animals, and all rejoice in the official declaration of the establishment of Kenya National Park.

It is a J. Arthur Rank Organization presentation, produced by Michael Balcon and directed by Harry Watt from a screenplay by W. P. Lipscomb, Ralph Mart and Leslie Norman, based on a story by the director.

Suitable for the family.

**"Pat and Mike" with Katharine Hepburn and Spencer Tracy**

(MGM, June; time, 82 min.)

"Pat and Mike" should go over very well with all types of audiences. Revolving around a professional Broadway sports promoter who signs up a dignified but talented all-around woman athlete and makes her a star attraction, it is a glib, fast-paced comedy that keeps one laughing throughout because of the many amusing situations and of the Runyonesque-like characterizations. Katharine Hepburn is believable and attractive as the outstanding female athlete, and Spencer Tracy is just right as the promoter; both infuse a genuine freshness into the proceedings, and each makes the most of the comedy potentialities of the script. Aldo Ray, as a dim-witted prizefighter owned by Tracy, adds much to the fun. Among the famous sports personalities who play themselves in the picture are Gussie Moran, Babe Didrikson Zaharias, Don Budge, Alice Marble, Frank Parker, Betty Hicks, Beverly Hanson and Helen Dettweiler:—

Katharine, a college athletic instructor, is engaged to William Ching, a school official. She loves him, but dislikes seeing him kow-tow to wealthy alumni. Having arranged

a golf foursome with a wealthy couple who were about to finance a new gym, Ching instructs Katharine to make sure that the couple wins. Katharine, deliberately playing poorly, finds the couple's remarks about her golfing obnoxious and, in a burst of temper, she picks up a club and drives off a dozen balls with rhythmic precision in a spectacular performance and stalks off the field. Having seen the performance, Jim Backus, a professional golfer, offers to train her for tournaments, and Katharine, having decided to quit the school, accepts the offer. Under Backus' tutelage she soon wins recognition in the golf world and catches the eye of Spencer Tracy, a sports promoter, who, together with two racketeers, owned a fighter and a race horse. Tracy induces her to sign up with him, despite Ching's protests, and he puts her under a training schedule that rivals that of his horse and fighter. Under his guidance, however, she becomes a top golfer and tennis player. But each time Ching appears on the scene he seems to jinx her and she blows her game. Tracy, aware of this, tries to keep him out of sight, but to no avail. Complications arise when Tracy's racketeering partners manhandle him in an attempt to make him compel Katharine to throw a match so that they might clean up on a gambling bet. Katharine comes to his rescue by flooring the two racketeers through the use of judo, but the incident hurts Tracy's masculine pride. On the eve of the match, Tracy checks Katharine's hotel room to see if she is asleep. Ching sees him coming out of the room and promptly accuses Katharine of infidelity. Angered, she breaks with Ching immediately and then realizes that she had fallen in love with Tracy. He tries to discourage her on the ground that he was not up to her intellectual level, but she rejects this contention and proves her love by winning the golf tournament on the next day while Ching looks on.

Lawrence Weingarten produced it, and George Cukor directed it, from a story and screenplay by Ruth Gordon and Garson Kanin.

Suitable for everybody.

**"Red Planet Mars" with Peter Graves and Andrea King**

(United Artists, May 15; time, 87 min.)

Although this is not an interplanetary science-fiction melodrama, as indicated by the title, it is a fantastic story of a scientist who makes radio contact with the planet Mars and thus causes an upheaval in the world's economic structure. As entertainment, it is no more than moderately interesting, for it is a confused story that touches on science, politics, religion and even Communism without doing so in a creditable manner. Moreover the accent is on conversation rather than on movement. It is, however, the type of picture that lends itself to exploitation, and enterprising exhibitors might realize fairly good grosses with it. The direction and acting are adequate, and the photography clear:—

The story, which takes place several years in the future, has Peter Graves, a scientist, and Andrea King, his wife, establishing radio contact with Mars, thanks to a hydrogen tube invented by Herbert Berghof, a Nazi war criminal. As the messages from Mars are decoded and the world learns of the advanced civilization on that planet, pandemonium breaks loose: Standards of values are threatened with extinction, banks are stampeded and forced to close, and insurance companies find it necessary to realign their systems of operation—in fact, the whole world verges on economic collapse. Just as the world is about to sink into economic chaos, messages from Mars indicate the presence of a Supreme Authority, whose teachings strangely paralleled those of Christ. This creates a religious revival on Earth, causes the oppressed people of the world to overthrow war-mongering regimes and puts humanity on the road to peace. Meanwhile Berghof, an embittered man who was insanely against any effort to establish a civilized peace, makes his way to Graves' laboratory and reveals that he had been sending the messages that were supposedly received from Mars. Shocked by this revelation and fully aware that mankind, if disillusioned, would turn back to the old road



of selfish cynicism, Graves and his wife decide to destroy themselves and Berghof. Just then another religious message comes through from Mars, proving the existence of a Supreme Being. Berghof, realizing that this message destroyed any chance he may have to seek his insane revenge on mankind, fires his gun at the receiving set in complete frustration. Sparks from the gunfire ignite the hydrogen loose in the room and all three are blown to pieces in the laboratory.

It was produced by Anthony Veiller, and directed by Harry Horner, from a screenplay by John L. Balderston and Mr. Veiller, based on a play by Mr. Balderston and John Hoare.

Unobjectionable morally.

### **"Scaramouche" with Stewart Granger, Eleanor Parker and Mel Ferrer**

(MGM, June; time, 118 min.)

A rousing costume adventure melodrama, photographed in Technicolor and produced on an elaborate scale. Based on Rafael Sabatini's famous novel, the picture has little resemblance to the version MGM produced in 1923, but the change is for the better insofar as popular acceptance is concerned, for the emphasis is on swashbuckling action and romance, as well as on comedy, with practically no footage given over to the French Revolution. The many chases and pursuits keep the action moving along at a swift pace, and the proceedings are highlighted by a number of sword duels that are the most exciting ever shown on the screen. This is particularly true of the fascinating duel that takes place in the closing scenes between Stewart Granger and Mel Ferrer in a Paris theatre, during which both men teeter on the edge of boxes and balconies, leap over rows of seats and finally end up on the stage. Granger is properly dashing and agile as the hero of the piece, while Ferrer is smooth and slick as the villain. Eleanor Parker, as a fiery, high-spirited acress, is outstanding, and Janet Leigh is charming as the noblewoman with whom Granger falls in love. The color photography is excellent:—

Stewart, a carefree Parisian blade, becomes concerned when his income is cut off by a nobleman, whom he suspected of being his father although the man had never publicly acknowledged his birth. Accompanied by Richard Anderson, a friend, Stewart rides to the nobleman's chateau to investigate. En route they encounter Ferrer, a stern Marquis, who recognizes Anderson as having authored a political diatribe against the monarchy. Being the best swordsman in France, Ferrer has little trouble killing Anderson in a duel. Granger, realizing that he was no match for Ferrer, vows to avenge his friend's death and escapes. In the events that follow, Granger is attracted to Janet Leigh, in whom Ferrer was interested, but when he learns that she is the daughter of the nobleman whom he believed to be his father, and who had died suddenly, he stays away from Janet in the belief that she is his sister. Granger then resumes his romance with Eleanor, his long-time girl-friend. Having become the object of a hunt by Ferrer's soldiers, Granger evades capture by disguising himself as Scaramouche, a clown in Eleanor's theatrical troupe. Meanwhile he takes fencing lessons in preparation for the day of reckoning with Ferrer. He becomes a master in the art of fencing and then secures a political appointment as a deputy in the General Assembly. At each meeting, he denounces Ferrer in a speech, hoping to provoke him into challenging him to a duel, but both Eleanor and Janet, fearing for Granger's safety, conspire to keep Ferrer away from the meetings. Granger seizes the opportunity to challenge Ferrer when the latter visits a Paris theatre in which he (Granger) was performing as Scaramouche. Their savage duel ends with Ferrer at Granger's mercy, but Stewart cannot bring himself to kill him. Later, he is shocked to learn that Ferrer is really his half-brother. This in turn brings him joy in the realization that Janet is not his sister. It all ends with Janet consenting to become his wife, while Eleanor turns her attentions to an unknown Corsican lieutenant named Napoleon Bonaparte.

It was produced by Carey Wilson, and directed by George Sidney, from a screenplay by Ronald Millar and George Froeschel.

Suitable for all.

### **"The Quiet Man" with John Wayne, Maureen O'Hara, Victor McLaglen and Barry Fitzgerald**

(Republic, no rel. date set; time, 129 min.)

Photographed in Technicolor against the actual rich scenic backgrounds of County Mayo, in Ireland, "The Quiet Man" is a delightful and rollicking comedy melodrama of Irish life, directed with skill and acted with gusto by a fine cast. The picture's excellent entertainment values, coupled with the drawing power of its popular stars, should make it a real winner at the box-office. Its story of a prizefighter who returns from America to his native village in Ireland for a life of tranquility only to wind up leading a life of happy turbulence is a refreshing mixture of human interest, sly comedy, tempestuous romance and uproarious action, presented in a way that holds one's interest tight, despite its length. The casting of the players could not be better. John Wayne is just right as the inhibited hero who represses his rage until provoked beyond endurance, and Maureen O'Hara is ideal as the high-spirited, hot-tempered Irish colleen he marries. Victor McLaglen, as Maureen's pugnacious, two-fisted brother, is in top form. The delight of the picture, however, is the casting of Barry Fitzgerald as a sort of local cab driver, marriage broker and bookmaker; the role is a field day for him, and he makes the most of it. The action highlight of the picture is the hilarious climatic brawl between Wayne and McLaglen, during which Fitzgerald takes on bets from the villagers while the two combatants slug each other all over the countryside, through farmyards, streams and village streets until both fall exhausted and unconquered. The one criticism that one may make of the picture is in the title — it seems to be too weak:—

Having accidentally killed a man in a boxing match in the United States, Wayne, a quiet man by nature, returns to his native village in Ireland to forget the tragedy. He soon incurs the wrath of McLaglen when he buys from Mildred Natwick the thatched cottage where he was born, outbidding McLaglen for the property. McLaglen coveted the property because it lay between his land and that of Miss Natwick, whom he hoped to marry, although she gave him no encouragement. McLaglen becomes beligerant against Wayne when he sees him woo Maureen, his sister, and, as was his right under Irish custom, he refuses to consider Wayne's proposal to marry Maureen. But through the aid of Fitzgerald, Ward Bond, the local priest, and other sympathetic friends, who indicate to McLaglen that Miss Natwick would marry him if he consented to Maureen's marriage to Wayne, McLaglen is tricked into giving his consent. Immediately after the wedding ceremony, McLaglen learns that he had been tricked and he refuses to give Maureen her rightful dowry. Wayne tells Maureen that he does not want the dowry and refuses to fight her brother for it. But Maureen, feeling that no self-respecting girl should be married without a dowry, flares up and behaves as a wife in name only. Wayne, of course, did not want to fight McLaglen out of fear that he might kill him, but Maureen and the villagers think that he is afraid of McLaglen. When Maureen decides to leave him, Wayne, irked beyond endurance, literally drags her across the countryside to McLaglen's farm, and before all the villagers he shames McLaglen into handing over the dowry money. Wayne then throws the money into a fire to prove that he really was not interested in the dowry. White with rage over this action, McLaglen slugs him, and the two fight it out until both drop from exhaustion. As a result, each gains a new respect for the other, and they shake hands and forget their differences. Wayne then returns home and finds his happy bride waiting for him.

It was produced and directed by John Ford from a screenplay by Frank S. Nugent, who based it on a story by Maurice Walsh.

Family entertainment.



### **"Clash by Night" with Barbara Stanwyck, Paul Douglas and Robert Ryan**

(RKO, June, time, 105 min.)

A powerful drama. It is well produced, and the direction and acting are of a high standard, but the subject matter is extremely unpleasant. It is best suited for big downtown theatres rather than small-town and neighborhood houses. The heroine is presented as a woman of unstable character. She returns to her home town an unhappy woman, marries a good man and then lets her emotions run wild by falling in love with a worthless man, supposedly a friend of her husband. The action depresses the spectator, and there is no comedy relief. Barbara Stanwyck's role is unsympathetic, and so is that of Robert Ryan. Paul Douglas, as the husband, is sympathetic enough, but he appears somewhat as a weakling, even though he is strong physically. Some of the situations are powerfully dramatic. The photography is dark and somber:—

After ten years of futile efforts to escape from life's drab realities in different cities and jobs, Barbara, a tired and disillusioned woman, returns to her home in a seacoast fishing village. Keith Andes, her brother, receives her coldly, but Marilyn Monroe, Andes' sweetheart, welcomes her warmly. Douglas, Andes' friend and a fishing boat skipper, looks upon Barbara as beautiful and good. A huge man with a child's guilelessness, simplicity and honesty, Douglas timidly induces Barbara to go to a movie with him. That date marks the beginning of a soul-consuming conflict between Barbara's yearning for security and her strong sense of what is right. Douglas introduces Barbara to Ryan, presumably his friend, a cynical, sophisticated fellow who repels her but at the same time fascinates her. Barbara's resistance to Douglas' kindness and goodness crumbles, and she becomes his wife. Douglas' happiness is complete when Barbara gives birth to a daughter and, being by nature incapable of suspicion, he continues to throw Barbara in Ryan's company. Life in Douglas' home, shared by Silvio Minciotti, his aged father, and J. Carrol Naish, his eccentric uncle, becomes a drab routine, and before long Barbara finds relief from boredom in the cynical gaiety of Ryan, with whom she starts a clandestine affair. The unsuspecting Douglas eventually learns of the affair, and in his terrible anger he attempts to strangle Ryan only to be brought to his senses by Barbara's terrified screams. Having decided to leave town with Ryan and her baby, Barbara becomes frantic when she learns that Douglas had taken the child to his boat. When Ryan attempts to persuade her to leave without the child, Barbara sees him for what he is—cheap and selfish. She breaks off relations with him and hurries to Douglas' boat. There, she courageously and humbly asks his forgiveness and begs for an opportunity to make amends for his suffering. Doubtful at first, Douglas becomes convinced of her sincerity and tells her to take their baby home.

Harriet Parsons produced it and Fritz Lang directed it from a screenplay by Alfred Hayes, based on the stage play by Clifford Odets. For adults.

### **"Paula" with Loretta Young, Kent Smith and Alexander Knox**

(Columbia, June; time, 80 min.)

Very good! Chockful of human interest, this drama will have a particular appeal to women, although many men, too, will hardly be able to keep their eyes dry. The story is founded on a mother's love and on her efforts to make amends to the little boy she had injured while driving her automobile. The boy had lost the power of speech as a result of the accident, and the mother, through love, affection and perseverance, eventually succeeds in teaching him how to talk. The methods used in bringing speech back to the child are highly interesting and will capture the hearts of every one who sees the picture. Every one in the cast does fine work, but little Tommy Rettig is outstanding. The closing scenes, where he puts his arms around Loretta Young's neck and assures her that he loves her, will tear at every mother's heart. The photography is excellent:—

When Loretta loses a child at birth for the second time, Alexander Knox, her doctor, warns Kent Smith, her hus-

band, head of the English Department at a large university, that she is likely to become depressed and neurotic; he suggests that they adopt a child. Loretta, while driving her car, runs down Tommy, a seven-year-old boy from an orphanage nearby. Tommy is picked up by Will Wright, a rancher driving a truck, who accuses Loretta of drunken driving and rushes Tommy to a hospital. Loretta tries to follow Wright but loses him in traffic. Before she can learn to what hospital the boy had been taken, Wright reports her to the police as a hit-and-run driver. A city-wide search is begun for her, and she, fearing that a scandal might ruin her husband's chances of becoming the Dean, does not report the accident. To ease her nervousness, Loretta, through Knox, secures work in a local hospital. This brings her in contact with Tommy, who had become a mute as a result of the accident. Knox suggests that she take Tommy into her home and attempt to restore his speech through love, kindness and careful teaching. Loretta jumps at the opportunity and, after weeks of diligent work, Tommy shows progress. One day Tommy sees Loretta wearing the medallion she had worn at the time of the accident and his whole attitude changes. He begins to sulk and by signs indicates that he hates her. Although heartbroken, Loretta decides to go through with her plans to adopt him, telling the child that he may tell the whole world of her guilt when he learns to speak again. Meanwhile Otto Hulett, a police lieutenant, tracks down Loretta as the hit-and-run driver but avoids exposing her when he learns of her efforts to rehabilitate Tommy. But Loretta is not so lucky with Wright, who reports her to the police when he calls at her home to inquire about Tommy. When Hulett arrives to make the arrest, Tommy, realizing the sacrifices Loretta had made for him, puts his arms around her neck and, in a halting voice, tells her that he loves her. Hulett decides to forget the case.

Buddy Adler produced it, and Rudolph Mate directed it, from a screenplay by James Poe and William Sackheim, based on a story by Larry Marcus. Good for everybody.

### **"Brave Warrior" with Jon Hall**

(Columbia, June; time, 73 min.)

Although it is photographed in Technicolor, "Brave Warrior" is a routine Indian-versus-whites melodrama that does not rise above the level of program fare. The best can be said for it is that it has enough action and excitement to satisfy indiscriminating movie-goers who enjoy pictures of this kind, regardless of story values. Its familiar tale of marauding Indians who are stirred up by traitorous whites is unimaginative, implausible and unconvincing, and the weak direction and so-so acting do not help matters. There is some romantic interest, but it is slight. The color photography is vivid. The action takes place in 1811, prior to the War of 1812:—

Jon Hall, a Government emissary, returns from Washington to his native village of Vincennes, in the Indiana Territory, with orders to uncover traitors who were helping British spies to stir up unrest among the Shawnee Indians. Chief Tecumseh (Jay Silverheels), Hall's friend since boyhood, seeks peaceful cooperation with the Americans, but his efforts are handicapped by Prophet (Michael Anasara), his hot-headed brother, who joins up with the British. When Hall discovers Harry Cording, keeper of a trading post, giving information to the British, he does not act immediately because of his love for Christine Larson, Cording's patriotic daughter. Meanwhile the Government, to cement relations with Tecumseh's Shawnees, helps him build the model village of Tippecanoe, to be his tribal headquarters. Before the village is completed, the British arm Prophet and his renegades and send them against Hall's men and Tecumseh's warriors. Cording is killed during the raging battle, which is eventually won by the American militia. But when the shooting is over, the new village, symbol of peace with the white men, is in ruins. As Tecumseh rides to the north to where his people had retreated, Hall and Christine bid him a heartfelt farewell.

It was produced by Sam Katzman, and directed by Spencer G. Bennett, from a screenplay by Robert E. Kent.

Harmless for the family.



## HARRISON'S REPORTS

Vol. XXXIV

NEW YORK, N. Y., SATURDAY, MAY 17, 1952

No. 20

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## RELEASE SCHEDULE FOR FEATURES

## Allied Artists Features

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(Distribution through Monogram)

20 The Highwayman—Coburn-Hendrix.....Oct. 21

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423 Death of a Salesman—March	Feb.
424 The First Time—Cummings-Hale	Feb.
422 Harem Girl—Joan Davis	Feb.
418 Konga, The Wild Stallion—reissue	Feb.
482 The Hawk of Wild River—Starrett (54 m.)	Feb.
430 My Six Convicts—Mitchell-Beal	Mar.
415 Scandal Sheet—Crawford-Reed-Derek	Mar.
429 Jungle Jim in The Forbidden Land—Weissmuller	Mar.
432 Okinawa—O'Brien-Mitchell	Mar.
475 Night Stage to Galveston—Autry (61 m.)	Mar.
425 The Marrying Kind—Holliday-Ray	Apr.
427 Thief of Damascus—Henreid-Sutton	Apr.
485 Laramie Mountains—Starrett (53 m.)	Apr.
434 The Sniper—Menjou-Franz	May
428 Sound Off—Rooney-James	May
435 A Yank in Indo-China—Archer-Dick	May

426 Walk East on Beacon—Murphy-Currie	June
Paula—Young-Smith-Knox	June
Brave Warrior—Hall-Larson	June
Montana Territory—McCallister-Hendrix	June
471 Apache Country—Autry (62 min.)	June
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416 Storm Over Tibet—Reason-Douglas	not set

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5102 For Men Only—Henreid-Field	Jan. 11
5103 Man Bait—Brent-Chapman	Jan. 25
5107 Stronghold—Lake-Scott	Feb. 15
5104 Navajo—Indian cast	March
5106 Wings of Danger—Zachary Scott	Apr. 1
5114 Valley of the Eagles—British-made	Apr. 25
5105 Outlaw Women—Windsor-Rober	May 2
5115 Return of Gilbert & Sullivan—	
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5111 Loan Shark—Raft-Hart	May 23
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5112 The Jungle—Cameron-Romero-Windsor	June 27
5113 Hellgate—Hayden-Leslie	July 4
5110 Pirate Submarine—special cast	July 18

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216 Westward the Women—Taylor-Darcel	Jan.
215 It's a Big Country—all-star cast	Jan.
219 The Sellout—Pidgeon-Totter	Feb.
220 Invitation—McGuire-Johnson	Feb.
221 Shadow in the Sky—Davis-Whitmore	Feb.
222 Lone Star—Gable-Gardner	Feb.
223 Belle of New York—Astaire-Vera-Ellen	Mar.
224 Just This Once—Lawford-Leigh	Mar.
226 The Wild North—Granger-Charise	Mar.
225 Love Is Better than Ever—Taylor-Parks	Mar.
227 Singin' in the Rain—Kelly-Reynolds	Apr.
228 Talk About a Stranger—Murphy-Davis	Apr.
229 When in Rome—Johnson-Douglas	Apr.
230 Young Man with Ideas—Ford-Roman	May
232 The Girl in White—Allyson-Kennedy	May
233 Skirts Ahoy—Williams-Evans-Blaine	May
231 Carbine Williams—Stewart-Hagen-Corey	June
Scaramouche—Granger-Leigh-Parker	June
Glory Alley—Caron-Meeker-Roland	June
Pat and Mike—Hepburn-Tracy	June
Lovely to Look At—Grayson-Skelton	July
Mr. Congressman—Johnson-Neal	July
Holiday for Sinners—Young-Wynn	July
The Hour of Thirteen—Lawford-Adams	not set

## Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

1950-51

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(End of 1950-51 Season)

## Beginning of 1951-52 Season

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5217 The Steel Fist—McDonald-Miller	Jan. 6
5241 Texas City—J. M. Brown (54 m.)	Jan. 13
5299 Alladin and His Lamp—Sands-Medina	Jan. 20
5251 Night Raiders—Wilson (52 m.)	Feb. 13
5224 Waco—Elliott	Feb. 24
5211 Hold that Line—Bowery Boys	Mar. 23
5242 Man from Black Hills—J. M. Brown (51 m.)	Mar. 30
5215 Jet Job—Clements	Apr. 6
5252 The Gunman—Whip Wilson (52 m.)	Apr. 13
5205 Wild Stallion—Ben Johnson	Apr. 27
5225 Kansas Territory—Elliott	May 4



5209 Desert Pursuit—Wayne Morris .....May 11  
 5207 African Treasure—Johnny Sheffield .....May 25  
 5220 Gold Fever—Calvert-Morgan .....June 8  
 5212 Here Come the Marines—Bowery Boys.....June 15  
 5203 Wagons West—Cameron-Castle .....June 29  
 5243 Dead Man's Trail—J. M. Brown.....July 6  
 5210 Arctic Flight—Wayne Morris .....July 20  
 5221 Timber Wolf—Kirby Grant .....Aug. 10

### Paramount Features

(1501 Broadway, New York 18, N. Y.)

5109 Hong Kong—Reagan-Fleming .....Jan.  
 5114 Sailor Beware—Martin-Lewis .....Feb.  
 5118 Flaming Feather—Hayden-Whelan .....Feb.  
 5105 Something to Live For—Fontaine-Milland.....Mar.  
 5116 My Son, John—Hayes-Heflin .....Apr.  
 5119 Aaron Slick from Punkin Crick—  
 Young-Shore .....Apr.  
 5117 Anything Can Happen—Ferrer-Hunter.....May  
 5113 Red Mountain—Ladd-Scott .....May  
 5120 The Atomic City—Barry-Clark.....June  
 5115 Denver & Rio Grande—O'Brien-Hayden.....June  
 5130 The Greatest Show on Earth—all-star.....July  
 5122 Encore—British-made .....July  
 Jumping Jacks—Martin and Lewis .....July  
 Carrie—Olivier-Jones .....Aug.  
 Son of Paleface—Hope-Russell-Rogers .....Aug.  
 Just for You—Crosby-Wyman .....Sept.  
 Caribbean—Payne-Dahl .....Sept.  
 Somebody Loves Me—Hutton-Hecker .....Oct.  
 Hurricane Smith—DeCarlo-Ireland .....Oct.  
 The Savage—Heston-Taylor .....Nov.  
 The Turning Point—Holden-O'Brien .....Nov.  
 Blazing Forest—Payne-Morrow .....Dec.  
 Road to Bali—Crosby-Hope-Lamour .....Dec.

### RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

251 I Want You—McGuire-Andrews-Granger.....Jan.  
 215 On Dangerous Ground—Lupino-Ryan.....Jan.  
 265 Tembo—Documentary .....Jan.  
 218 A Girl in Every Port—Marx-Wilson .....Jan.  
 217 The Las Vegas Story—Russell-Mature .....Feb.  
 219 Trail Guide—Tim Holt (60 m.).....Feb.  
 267 Cat People—reissue .....Feb.  
 266 Hunchback of Notre Dame—reissue.....Feb.  
 220 At Sword's Point—Wilde-O'Hara .....Feb.  
 292 Snow White & the Seven Dwarfs—reissue.....Feb.  
 221 Rancho Notorious—Kennedy-Dietrich .....Mar.  
 223 Road Agent—Tim Holt (60 m.).....Mar.  
 222 Whispering Smith vs. Scotland Yard—  
 British-made .....Mar.  
 268 Rashomon—Japanese-made .....Mar.  
 213 The Pace that Thrills—Williams-Balenda.....Mar.  
 227 Target—Tim Holt (60 m.) .....Apr.  
 224 Macao—Mitchum-Russell .....Apr.  
 225 Tarzan's Savage Fury—Barker-Hart .....Apr.  
 271 Body Snatcher—reissue .....Apr.  
 272 I Walked with a Zombie—reissue .....Apr.  
 273 Faithful City—Israel-made .....May  
 226 The Narrow Margin—McGraw-Windsor .....May  
 228 The Half Breed—Young-Carter .....May  
 269 King Kong—reissue .....May  
 270 The Leopard Man—reissue .....May  
 Desert Passage—Tim Holt (61 m.) .....May  
 Clash By Night—Douglas-Stanwyck-Ryan .....June  
 The Wild Heart—Jennifer Jones .....June

### Republic Features

(1740 Broadway, New York 19, N. Y.)

5105 The Sea Hornet—Cameron-Mara .....Nov. 6  
 5130 Street Bandits—Edwards-Clarke .....Nov. 15  
 5103 The Wild Blue Yonder—  
 Corey-Ralston-Tucker .....Dec. 5  
 5152 Pals of the Golden West—  
 Roy Rogers (68 m.) .....Dec. 15  
 5131 Woman in the Dark—Edwards-Elliott.....Jan. 15  
 5104 Lady Possessed—Mason-Havoc .....Jan. 26  
 5141 Colorado Sundown—Allen (67 m.).....Feb. 8  
 5142 Last Musketeer—Allen (67 m.).....Mar. 1  
 5171 Leadville Gun Slinger—Lane (54 m.).....Mar. 22  
 5122 Oklahoma Annie—Judy Canova .....Mar. 24  
 5125 The Fabulous Senorita—Estelita .....Apr. 1  
 5143 Border Saddlemates—Rex Allen (67 m.)....Apr. 15

5105 Hoodlum Empire—Donlevy-Tucker-Trevor...Apr. 15  
 5128 Gobs and Gals—Bernard Bros. ....May 1  
 5172 Black Hills Ambush—Lane .....May 20  
 Bal Tabarin—French-made .....June 1  
 I Dream of Jeannie—Middleton-Shirley ....June 15  
 Minnesota—Hussey-Cameron .....July 15

### Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

205 Decision Before Dawn—Basehart-Merrill .....Jan.  
 202 Japanese War Bride—Taylor-Yamaguchi .....Jan.  
 201 The Model and the Marriage Broker—  
 Crain-Rittter .....Jan.  
 203 David and Bathsheba—Peck-Hayward .....Feb.  
 204 Phone Call from a Stranger—Winters-Merrill....Feb.  
 207 Red Skies of Montana—Widmark-Smith.....Feb.  
 208 Five Fingers—Mason-Darrieux .....Mar.  
 209 Return of the Texan—Robertson-Dru.....Mar.  
 216 Viva Zapata—Brando-Peters .....Mar.  
 210 With a Song in My Heart—Hayward-Calhoun...Apr.  
 211 Pride of St. Louis—Dailey-Dru .....Apr.  
 212 Rose of Cimarron—Buetel-Powers .....Apr.  
 213 Belles on their Toes—Crain-Loy .....May  
 216 Outcasts of Poker Flat—Baxter-Robertson .....May  
 215 Deadline-U.S.A.—Bogart-Hunter .....May  
 252 Laura—reissue .....May  
 253 This Above All—reissue .....May  
 255 Leave Her to Heaven—reissue .....June  
 256 The Rains Came—reissue .....June  
 217 Kangaroo—Lawford-O'Hara .....June  
 219 Lydia Bailey—Robertson-Francis .....June  
 218 Lady in the Iron Mask—Hayward-Medina .....June  
 257 To the Shores of Tripoli—reissue .....July  
 258 The Black Swan—reissue .....July  
 220 Wait 'Til the Sun Shines Nellie—Peters-Wayne..July  
 221 We're Not Married—Wayne-Rogers-Monroe ....July  
 222 Diplomatic Courier—Power-Neal .....July  
 Down Among the Sheltering Palms—  
 Lundigan-Greer .....not set

### United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

The Lady Says No—Niven-Caulfield .....Jan. 4  
 Chicago Calling—Dan Duryea .....Jan. 11  
 Another Man's Poison—Davis-Merrill .....Jan. 16  
 Cloudburst—Robert Preston .....Jan. 31  
 Tomahawk Territory—Moore (65 m.).....Feb. 8  
 The River—Made in India .....Feb. 15  
 One Big Affair—Keyes-O'Keefe .....Feb. 22  
 The Green Glove—Ford-Brooks .....Feb. 28  
 A Tale of Five Women—Foreign-made .....Mar. 7  
 Mutiny—Stevens-Lansbury .....Mar. 14  
 Royal Journey—Documentary .....Mar. 14  
 African Queen—Bogart-Hepburn .....Mar. 21  
 Strange World—Jungle documentary .....Mar. 28  
 Captive City—Forsythe-Camden .....Apr. 11  
 Without Warning—Williams-Randall .....May 8  
 Red Planet Mars—Graves-King .....May 15  
 The Fighter—Conte-Brown-Cobb .....May 23  
 Red River—reissue .....June 6  
 Tulsa—reissue .....June 6  
 Tales of Hoffman—reissue .....June 13  
 Confidence Girl—Conway-Brooke .....June 20  
 Island of Desire—Darnell-Hunter .....July

### Universal-International Features

(445 Park Ave., New York 22, N. Y.)

207 Flame of Araby—O'Hara-Chandler.....Jan.  
 208 Bright Victory—Kennedy-Dow.....Jan.  
 211 Finders Keepers—Ewell-Adams .....Jan.  
 213 The Cimarron Kid—Murphy-Tyler .....Jan.  
 205 Meet Danny Wilson—Sinatra-Winters .....Feb.  
 210 Here Come the Nelsons—Ozzie & Harriet Nelson Feb.  
 212 Bend of the River—Stewart-Kennedy .....Feb.  
 209 Treasure of Lost Canyon—Powell-Adams.....Mar.  
 214 Flesh and Fury—Curtis-Freeman .....Mar.  
 215 Steel Town—Sheridan-Lund-Duff .....Mar.  
 216 Ma & Pa Kettle at the Fair—Main-Kilbride....Apr.  
 217 The Battle of Apache Pass—Lund-Chandler....Apr.  
 218 Red Ball Express—Chandler-Nicol.....May  
 219 Bronco Buster—Lund-Holden-Brady .....May  
 220 No Room for the Groom—Curtis-Laurie.....May  
 221 Ivory Hunter—British-made .....June  
 222 Scarlet Angel—DeCarlo-Hudson .....June  
 223 Just Across the Street—Sheridan-Lund .....June  
 224 Francis Goes to West Point—O'Connor .....July



225 Sally and Saint Anne—Blythe-Gwenn ..... July  
 226 Has Anybody Seen My Gal?—Laurie-Hudson .... July

W-344 Little Runaway—Cartoon (7 m.) ..... June 14  
 W-366 Dog Trouble—Cartoon (reissue) (8 m.) .. June 21

## Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

111 Distant Drums—Gary Cooper.....Dec. 29  
 112 I'll See You in My Dreams—Day-Thomas....Jan. 12  
 113 Room for One More—Grant-Drake.....Jan. 26  
 114 This Woman is Dangerous—  
     Crawford-Morgan .....Feb. 9  
 115 Retreat, Hell!—Lovejoy-Carlson .....Feb. 23  
 116 Bugles in the Afternoon—Milland-Carter....Mar. 8  
 104 A Streetcar Named Desire—Brando-Leigh..Mar. 22  
 117 The Big Trees—Douglas-Miller .....Mar. 29  
 118 Jack & the Beanstalk—Abbott & Costello....Apr. 12  
 119 Lion and the Horse—Steve Cochran.....Apr. 19  
 120 Maru Maru—Flynn-Roman .....May 3  
 121 The San Francisco Story—McCrea-DeCarlo..May 17  
 122 About Face—MacRae-Bracken .....May 31  
 123 Carson City—Scott-Norman-Massey .....June 14  
 124 3 for Bedroom C—Swanson-Warren .....June 21  
 125 The Winning Team—Day-Reagan .....June 28

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

4553 Candid Microphone No. 3 (10 m.).....Feb. 7  
 4652 Bill Hardy's Cavalcade of B'way (9½ m.)..Feb. 14  
 4606 Bluebirds' Baby—Favorite (reissue) (7 m.) Feb. 14  
 4703 Sloppy Jalopy—Mr. Magoo (7 m.).....Feb. 21  
 4805 Feminine Rythm—Sports (10 m.).....Feb. 21  
 4954 Kehoe's Marimba Band—  
     Variety (reissue) (10 m.).....Feb. 28  
 4607 Monkey Love—Favorite (reissue) (7 m.)..Mar. 13  
 4856 Meet Mr. Rhythm, Frankie Laine—  
     Screen Snapshots (10 m.) .....Mar. 20  
 4504 Rooty Root—Jolly Frolic (8 m.).....Mar. 27  
 4806 Wrestling Demons—Sports .....Mar. 27  
 4554 Candid Microphone No. 4 (8½ m.) .....Apr. 3  
 4608 Babes At Sea—Favorite (reissue) (8 m.) ..Apr. 10  
 4857 Mr. Movies—Screen Snapshots (9½ m.)..Apr. 17  
 4807 Wanna Bet?—Sports (10 m.) .....Apr. 24  
 4609 Let's Go—Favorite (reissue) (8 m.) .....May 8  
 4858 Hollywood Night Life—Screen Snapshots  
     (8½ m.) .....May 15  
 4704 The Dog Snatcher—Mr. Magoo .....May 29  
 4610 Crop Chasers—Favorite (reissue) (8 m.) ..June 12  
 4859 Hollywood on the Ball—Screen Snapshots  
     (9½ m.) .....June 19  
 4505 Willie the Kid—Jolly Frolic (7 m.) .....June 26

### Columbia—Two Reels

4414 Happy-go-Whacky—Vera Vague (16 m.)..Feb. 7  
 4424 Rootin' Tootin' Tenderfeet—  
     Baer-Rosenbloom (16 m.).....Feb. 14  
 4434 High Blood Pressure—  
     Schilling Lane (reissue) (19 m.) .....Feb. 28  
 4406 Listen, Judge—3 Stooges (17 m.).....Mar. 6  
 4425 Aim, Fire, Shoot—Joe Besser (16 m.).....Mar. 13  
 4140 King of the Kongo—Serial (15 ep.).....Apr. 10  
 4415 Heebie Gee-Gees—Vernon-Quillan  
     (16½ m.) .....Apr. 10  
 4435 So You Won't Squawk?—  
     Buster Keaton (reissue) (16 m.).....Apr. 17  
 4407 Corny Casanovas—Stooges (16½ m.) .....May 1  
 4416 A Blissful Blunder—Andy Clyde (16½ m.)..May 8  
 4426 The Gink at the Sink—Herbert .....June 12  
 4436 Groom and Bored—Johnny Downs .....June 26

### Metro-Goldwyn-Mayer—One Reel

W-338 Magical Maestro—Cartoon (7 m.).....Feb. 9  
 W-339 The Duck Doctor—Cartoon (7 m.).....Feb. 16  
 S-356 Musiquiz—Pete Smith (9 m.) .....Feb. 16  
 T-314 Life in the Andes—Traveltalk.....Feb. 23  
 W-364 Dumbhounded—Cartoon (reissue) (8 m.) Mar. 8  
 W-340 The Two Mouseketeers—Cartoon (7 m.)..Mar. 15  
 S-354 Reducing—Pete Smith (8 m.).....Mar. 22  
 T-315 Land of the Taj Mahal—  
     Traveltalk (8 m.) .....Mar. 22  
 W-341 Smitten Kitten—Cartoon (8 m.).....Apr. 12  
 W-342 Triplet Trouble—Cartoon (7 m.).....Apr. 19  
 T-316 Jasper National Park—Traveltalk (8 m.)..Apr. 19  
 S-357 Mealtime Magic—Pete Smith (9 m.) .....May 3  
 W-365 Fraidy Cat—Cartoon (reissue) (8 m.)...May 10  
 T-317 Seeing Ceylon—Traveltalk (9 m.) .....May 17  
 W-343 One Cab's Family—Cartoon (8 m.) .....May 17

## Paramount—One Reel

B11-2 Deep Boo Sea—Casper (7 m.).....Feb. 15  
 R11-7 Playmates of the Sea—Spotlight (10 m.) Feb. 22  
 X11-3 Off We Glow—Kartoon (7 m.).....Feb. 29  
 M11-3 My Favorite Presidents—Topper (9 m.) ..Feb. 29  
 B11-4 Lunch With a Punch—Popeye (7 m.)...Mar. 14  
 R11-8 They All Like Brats—Spotlight (10 m.)..Mar. 21  
 P11-6 Cat Carson Rides Again—  
     Noveltoon (7 m.) .....Apr. 4  
 M11-4 The Greatest Inventions—Topper (7 m.) .Apr. 4  
 B11-4 Ghost of the Town—Casper (7 m.).....Apr. 11  
 P11-7 The Awful Tooth—Noveltoon (7 m.) ....May 2  
 R11-9 The Fronton Games—Spotlight (10 m.)..May 2  
 X11-4 Fun at the Fair—Kartune (8 m.) .....May 9  
 B11-5 Swimmer Take All—Popeye (7 m.) .....May 16  
 P11-8 Law and Audrey—Noveltoon (7 m.) ....May 23  
 B11-3 Spunky Skunky—Casper (7 m.) .....May 30  
 M11-5 Cowboys—Topper (10 m.) .....June 6  
 B11-6 Friend or Phony—Popeye (7 m.) .....June 20

## RKO—One Reel

24306 That Man Rickey—Sportscope (8 m.)....Feb. 8  
 24207 Smugglers Beware—Screenliner (9 m.)....Feb. 22  
 24109 Hello Aloha—Disney (6 m.) .....Feb. 29  
 24307 Pampas Sky Tarket—Sportscope (6 m.)..Mar. 7  
 24208 At Home with Royalty—  
     Screenliner (8 m.) .....Mar. 21  
 24110 Two Chips & a Miss—Disney (7 m.)....Mar. 24  
 24111 Man's Best Friend—Disney (6 m.).....Apr. 4  
 24308 Campfire Clubs—Sportscope (8 m.) .....Apr. 4  
 24209 Swing Time in Mexico—  
     Screenliner (9 m.) .....Apr. 18  
 24113 Let's Stick Together—Disney (7 m.) ....Apr. 25  
 24309 Summer is for Kids—Sportscope .....May 2  
 24112 Lambert, the Sheepish Lion—  
     Disney (8 m.) .....May 16  
 24114 Two Gun Goofy—Disney (6 m.) .....May 16

## RKO—Two Reels

23403 Newlyweds' House Guest—Special (16 m.)..Jan. 18  
 23105 Songs of the Campus—Special (15 m.)....Feb. 1  
 23106 Second Sight—Special (17 m.).....Feb. 29  
 23404 Ghost Buster Special (17 m.).....Mar. 7  
 23107 Murder in A Flat—Special (15 m.) .....Mar. 28  
 23801 Basketball Headliners of 1952—Special...Apr. 18  
 23405 Newlyweds Take a Chance—  
     Special (17 m.) .....May 2

## Republic—One Reel

### 1950-51

5089 Puerto Rico—This World of Ours (9 m.)..Jan. 15  
 5090 Chile—This World of Ours (9 m.).....Mar. 1

(End of 1950-51 Season)

### Beginning of 1951-52 Season

5185 Israel—This World of Ours (9 m.).....Apr. 15

## Republic—Two Reels

5182 Pirates' Harbor—serial (reissue—  
     formerly titled, "Haunted Harbor").....Nov.  
 5183 Radar Men from the Moon—serial (12 ep.)...Jan.  
 5184 Noyoka & the Tiger Man—Serial (reissue) ...Apr.

## Twentieth Century-Fox—One Reel

5227 Harvest Time—Terrytoon (reissue) (7 m.)....Jan.  
 9281 Fuss and Feathers—  
     Lew Lehr (reissue) (9 m.) .....Feb.  
 3201 The Fighting Cohoes—  
     Sports (reissue) (9 m.) .....Feb.  
 5203 The Mechanical Bird—Terrytoon (7 m.).....Feb.  
 5204 Seaside Adventure—Terrytoon (7 m.).....Feb.  
 5228 Plane Goofy—Terry. (reissue) (7 m.).....Feb.  
 5205 City Slicker (Little Roquefort)—  
     Terrytoon (7 m.) .....Mar.  
 5206 Prehistoric Perils (Mighty Mouse)—  
     Terrytoon (7 m.) .....Mar.  
 5207 Papa's Day of Rest (Terry Bears)—  
     Terrytoon (7 m.) .....Mar.  
 5208 Flat Foot Fledgling (Dinky)—  
     Terrytoon (7 m.) .....Apr.



5209 Time Gallops On—Terrytoon (7 m.).....Apr.  
 5229 First Robin—Terrytoon (reissue) (7 m.).....Apr.  
 5210 Off to the Opera (Talk. Magpies)—  
 Terrytoon (7 m.) .....May  
 5211 The Happy Cobblers—Terrytoon (7 m.) .....May  
 5230 Billy Mouse's Awakade—  
 Terry. (reissue) (7 m.) .....May  
 5212 Hypnotized (Little Roquefort)—  
 Terrytoon (7 m.) .....June  
 5213 Hansel and Gretel (Mighty Mouse)—  
 Terrytoon (7 m.) .....June  
 5214 Flipper Frolics—Terrytoon (7 m.) .....June  
 5215 Little Anglers (Terry Bears) (7 m.) .....July  
 5216 The Foolish Duckling (Dinky)—  
 Terrytoon (7 m.) .....July  
 5217 Housebusters (Talk. Magpies)—  
 Terrytoon (7 m.) .....Aug.  
 5218 The Mysterious Cowboy—Terrytoon (7 m.) ..Aug.

### Universal—One Reel

7325 Sliphorn King of Polaroo—  
 Cartune (reissue) (7 m.) .....Feb. 4  
 7352 Born to Peck—Cartune (7 m.).....Feb. 25  
 7343 Sail Ho!—Variety View (9 m.).....Feb. 25  
 7326 Crow Crazy—Cartoon (reissue) (7 m.) ....Mar. 3  
 7383 Songs that Live—Cartoon Melody (10 m.)..Mar. 17  
 7327 Reckless Driver—Cartune (reissue) (7 m.) .Mar. 31  
 7344 Rhythm on the Reef—Variety View (9 m.) .Apr. 14  
 7353 Stage Hoax—Cartoon (7 m.).....Apr. 23  
 7328 Poet and Peasant—Cartune (reissue) (7 m.) .Apr. 28  
 7384 Memory Songs—Cartoon Melody (10 m.) .May 19  
 7329 Mousie Come Home—  
 Cartune (reissue) (7 m.) .....May 26  
 7345 Army's Finest—Variety View (9 m.) .....June 16  
 7354 Scalp Treatment—Cartune (7 m.) .....June 16  
 7385 Song Dreams—Cartoon Melody (10 m.)....June 23  
 7330 Fair Weather Friends—  
 Cartune (reissue) (7 m.) .....June 23  
 7331 Apple Andy—Cartune (reissue) (7 m.) ....July 21  
 7355 The Rough—Cartune (7 m.) .....Aug. 11  
 7332 Whacky Weed—Cartune (reissue) (7 m.) ..Aug. 18  
 7333 Musical Moments—  
 Cartune (reissue) (7 m.) .....Sept. 15  
 7356 The Great Who-Dood-It—Cartune (7 m.) ..Oct. 6

### Universal—Two Reels

7365 Eskimo Sea Hunters (Northwestern Alaska)—  
 Earth and its People (21 m.).....Feb. 18  
 7305 Blue Barron & His Orch.—Musical (15 m.) .Mar. 12  
 7366 Living in a Metropolis—  
 Earth and Its People (20 m.).....Mar. 17  
 7367 Land Behind the Dikes—  
 Earth and Its People (20 m.).....Apr. 21  
 7306 Ada Leonard & Orch.—Musical (15 m.) ....May 7  
 7368 Tropical Mountain Island—  
 Earth and its People .....May 19  
 7369 Food for Paris Markets—  
 Earth and its People .....June 16  
 7307 Perez Prado & Orch.—Musical (15 m.) ....July 2  
 7370 Farming in South China—  
 Earth and its People .....July 14  
 7371 Cattle and the Corn Belt—  
 Earth and its People .....Aug. 11  
 7308 Dick Jurgens & Orch.—Musical (15 m.) ...Aug. 27  
 7372 Tropical Lowland—  
 Earth and its People .....Sept. 8  
 7373 Riches of the Veldt—  
 Earth and its People .....Oct. 6

### Vitaphone—One Reel

8504 Dutch Treat in Sports—  
 Sports Parade (10 m.) .....Feb. 2  
 8709 Feed the Kitty—Merrie Melody (7 m.)....Feb. 2  
 8306 Hand to Mouse—  
 Hit Parade (reissue) (9 m.).....Feb. 9  
 8803 Richard Himber & Orch.—  
 Melody Master (10 m.).....Feb. 9  
 8604 Songs of All Nations—Novelty (10 m.)....Feb. 16  
 8723 Fox by Proxy—Bunny Bunny (7 m.).....Feb. 23  
 8710 Gift Rapped—Merrie Melody (7 m.).....Mar. 1  
 8505 Emperor's Horses—Sports Parade (10 m.)..Mar. 1  
 8307 Brave Little Bat—  
 Hit Parade (reissue) (9 m.).....Mar. 15  
 8727 14 Carrot Rabbit—Bugs Bunny (7 m.)....Mar. 15  
 8404 So You Want to Enjoy Life—  
 Joe McDoakes (10 m.) .....Mar. 29

8711 Thumb Fun—Merrie Melody (7 m.).....Mar. 29  
 8712 Little Beau Pepe—Merrie Melody (7 m.)...Mar. 29  
 8506 Glamour in Tennis—Sports Parade (10 m.) .Apr. 5  
 8713 Kiddin' the Kitten—Merrie Melody (7 m.) .Apr. 5  
 8635 Animals Have all the Fun—Novelty (10 m.) Apr. 5  
 8804 Harry Owens Royal Hawaiians—  
 Melody Master (10 m.).....Apr. 12  
 8308 Snow Time for Comedy—  
 Hit Parade (reissue) (9 m.).....Apr. 12  
 8728 Water, Water Every Hare—  
 Bugs Bunny (7 m.).....Apr. 19  
 8714 Little Red Rodent Hood—  
 Merrie Melody (7 m.).....May 3  
 8309 Hush My Mouse—  
 Hit Parade (reissue) (9 m.).....May 3  
 8715 Sock a Doodle Doo—Looney Tune (7 m.)...May 10  
 8507 Switzerland—Sports Parade (10 m.).....May 10  
 8716 Beep Beep—Merrie Melody (7 m.).....May 24  
 8606 Orange Blossoms for Violet—  
 Novelty (10 m.) .....May 24  
 8729 The Hasty Hare—Bugs Bunny (7 m.) .....June 7  
 8405 So You Want to Go to a Convention—  
 Joe McDoakes (10 m.).....June 7  
 8310 Baby Bottleneck—  
 Hit Parade (reissue) (9 m.).....June 14  
 8717 Ain't She Tweet—Looney Tune (7 m.)....June 21  
 8805 U.S. Navy Band—Melody Master (10 m.) ...June 21  
 8718 The Turn-tale Wolf—Merrie Melody (7 m.) .June 28  
 8508 Centennial Sports—Sports Parade (10 m.) .June 28

### Vitaphone—Two Reels

8103 I Won't Play—Featurette (18 m.) .....Dec. 29  
 8004 Land of the Trembling Earth—  
 Special (18 m.) .....Jan. 26  
 8005 Land of Everyday Miracles—  
 Special (16 m.) .....Mar. 8  
 8104 Gun to Gun—Featurette (20 m.) .....Mar. 22  
 8006 The Seeing Eye—Special (17 m.) .....Apr. 26  
 8105 The Man Killers—Featurette .....May 17  
 8007 No Pets Allowed—Special .....May 31

## NEWSWEEKLY NEW YORK RELEASE DATES

### Paramount News

78 Sat. (E) .....May 17  
 79 Wed. (O) .....May 21  
 80 Sat. (E) .....May 24  
 81 Wed. (O) .....May 28  
 82 Sat. (E) .....May 31  
 83 Wed. (O) .....June 4  
 84 Sat. (E) .....June 7  
 85 Wed. (O) .....June 11  
 86 Sat. (E) .....June 14  
 87 Wed. (O) .....June 18  
 88 Sat. (E) .....June 21  
 89 Wed. (O) .....June 25  
 90 Sat. (E) .....June 28  
 91 Wed. (O) .....July 2  
 92 Sat. (E) .....July 5

### Warner Pathe News

80 Mon. (E) .....May 19  
 81 Wed. (O) .....May 21  
 82 Mon. (E) .....May 26  
 83 Wed. (O) .....May 28  
 84 Mon. (E) .....June 2  
 85 Wed. (O) .....June 4  
 86 Mon. (E) .....June 9  
 87 Wed. (O) .....June 11  
 88 Mon. (E) .....June 16  
 89 Wed. (O) .....June 18  
 90 Mon. (E) .....June 23  
 91 Wed. (O) .....June 25  
 92 Mon. (E) .....June 30  
 93 Wed. (O) .....July 2  
 94 Mon. (E) .....July 7

### Universal News

561 Tues. (O) .....May 20  
 562 Thurs. (E) .....May 22  
 563 Tues. (O) .....May 27  
 564 Thurs. (E) .....May 29  
 565 Tues. (O) .....June 3  
 566 Thurs. (E) .....June 5  
 567 Tues. (O) .....June 10

568 Thurs. (E) ..June 12  
 569 Tues. (O) ...June 17  
 570 Thurs. (E) ...June 19  
 571 Tues. (O) ...June 24  
 572 Thurs. (E) ...June 26  
 573 Tues. (O) ....July 1  
 574 Thurs. (E) ...July 3  
 575 Tues. (O) ....July 8

### News of the Day

275 Mon. (O) ...May 19  
 276 Wed. (E) ...May 21  
 277 Mon. (O) ...May 26  
 278 Wed. (E) ...May 28  
 279 Mon. (O) ...June 2  
 280 Wed. (E) ...June 4  
 281 Mon. (O) ...June 9  
 282 Wed. (E) ...June 11  
 283 Mon. (O) ...June 16  
 284 Wed. (E) ...June 18  
 285 Mon. (O) ...June 23  
 286 Wed. (E) ...June 25  
 287 Mon. (O) ...June 30  
 288 Wed. (E) ....July 2  
 289 Mon. (O) ....July 7

### Fox Movietone

41 Tues. (O) ....May 20  
 42 Friday (E) ....May 23  
 43 Tues. (O) ....May 27  
 44 Friday (E) ....May 30  
 45 Tues. (O) ....June 3  
 46 Friday (E) ....June 6  
 47 Tues. (O) ....June 10  
 48 Friday (E) ....June 13  
 49 Tues. (O) ....June 17  
 50 Friday (E) ....June 20  
 51 Tues. (O) ....June 24  
 52 Friday (E) ....June 27  
 53 Tues. (O) ....July 1  
 54 Friday (E) ....July 4  
 55 Tues. (O) ....July 8



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIV

SATURDAY, MAY 24, 1952

No. 21

### A MISGUIDED ANTI-TRUST SUIT

There can be no question that the Department of Justice, in filing a civil anti-trust suit several weeks ago against National Screen Service and all the major film companies, with the exception of Loew's, Inc., really believes that it is serving the public interest, for it contends, among other things, that "monopolization by one company tends to increase the admission price to the public for a major medium of entertainment."

It is apparent also that the Department believes that the exhibitors, too, will benefit from this anti-trust suit, for, in charging that NSS "has attempted to monopolize, has monopolized, and is now monopolizing" the trailer and accessories business, it contends that the exhibitors are entitled to a "competitive market in which to purchase trailers and accessories so that entertainment can be supplied to the public at the lowest cost."

Without meaning to prejudice this anti-trust suit, HARRISON'S REPORTS is of the opinion that the Department of Justice has been misguided in instituting this action because it cannot be of benefit to either the public or the exhibitors.

Nothing could be more illogical than the Department's contention that the major concentration of trailers and accessories in one source such as NSS tends to increase admission prices to the public. If the Department would have made a thorough canvass of the exhibitors it probably would not have made that contention, for it would have learned that the cost to the exhibitors of trailers and accessories is so infinitesimal in comparison with the other operating and film costs of a theatre that it couldn't possibly have any effect on admission prices.

No one can argue against the Department's contention that the exhibitors are entitled to a "competitive market" in which to buy trailers and accessories, but the big question is whether the establishment of a so-called "competitive market" under the conditions demanded by the Government will prove beneficial to the exhibitors and the public. For instance, the Government is demanding that the major companies that now have exclusive contracts with NSS be required to permit any applicant to produce and distribute trailers and accessories at reasonable terms and conditions, and that NSS itself make available its products for distribution by other poster and trailer companies. If the Government should accomplish these aims, the net result, in all probability, would be a considerable increase to the exhibitor in the cost of trailers and accessories, and instead of the orderly process by which he is now serviced by NSS there would be the inevitable chaos and confusion from having to deal with any number of other companies. In other words, that which the Government

seeks to accomplish undoubtedly would prove detrimental rather than beneficial to those they seek to protect.

Some of you may be wondering why HARRISON'S REPORTS, which has always been in the forefront in the fight against monopoly in the motion picture industry, should take a tolerant stand when charges of monopoly are hurled against National Screen Service. The answer is simple enough: National Screen has never, at least to the knowledge of this paper, exerted any such alleged monopolistic power to crush or prevent competition in the field of trailers and accessories. In other words, NSS, unlike the major film companies, has never exercised unfair control through abusive practices.

If anything, National Screen has served the exhibitors well with progressively good screen advertising, and the high esteem in which the company is held by exhibitors throughout the country attests to the fact that its service not only has been of great benefit but has been made available at reasonable terms. As a matter of fact, it is no secret that in these days of higher costs many exhibitors are paying no more for trailers and accessories than they did many years ago, and those who are paying a little more find that the increase, as compared with the rise in cost of their other items of operating expense, is negligible. And let us not overlook the important fact that, at such times as the exhibitors in some areas found reason to complain against NSS, the company's executives have without hesitation showed a willingness to sit down with the complainants to work out a reasonable solution their differences.

HARRISON'S REPORTS ventures to say that if the different motion picture companies followed the policy of fair dealing that has always been identified with National Screen Service since its inception, the industry would not have known the strife and discontent that has plagued it throughout the years.

To repeat what has been said in these columns before, if there were not in existence a company such as National Screen Service, the industry should have created one, for through such a highly specialized company the concentration of trailers and accessories has been productive of improved service and lesser cost to the exhibitor. In fact, many exhibitors who now have to deal directly with Warner Bros. and MGM for their respective trailers feel that it would be economically beneficial to them if they could obtain these trailers through NSS.

It must be assumed, of course, that the Department of Justice has made a fairly thorough investigation of National Screen and its exclusive contracts with the different film companies, and that, based upon its findings, it felt that it had a clear duty to file an

(Continued on back page)



### **"Glory Alley" with Ralph Meeker, Leslie Caron and Gilbert Roland**

(MGM, June; time, 78 min.)

An ordinary program picture that is hardly worthy of the MGM label. It is a confused, rambling story that revolves around a self-centered prizefighter and around the reaction to him by habitués of a New Orleans' side street when he runs out on a fight just before it starts. The story is so mixed up that, towards the end, one of the characters has to explain to the audience what had motivated the hero to resort to such an act. His joining the Army to prove that he was not yellow is artificial, and the speed with which he becomes a hero is unbelievable. The bright spots in the picture are two sexy song and dance numbers by Leslie Caron, of "An American in Paris" fame, and the several sequences that feature the singing and music of Louis Armstrong and Jack Teagarden. There is no comedy relief. The direction and acting are so-so, and the photography dark:—

Ralph Meeker, a top fighter in the New Orleans area, rushes out of the ring just before the start of an important fight and, without explaining, announces that he is quitting the fight game. During the excitement in his dressing room he accidentally knocks down Kurt Kaszner, a blind but popular figure along fighters' row, and on the following day the papers show Meeker standing over Kaszner with fists clenched. Leslie Caron, Kaszner's daughter and Meeker's sweetheart, is so angered by Meeker's behavior that she breaks their engagement. His former friends shun him, but Gilbert Roland, his manager, and Louis Armstrong, his trainer, stand by him. Meeker takes to drink and is headed for skid row, but Roland pulls him out of it by getting him a job as a bartender. His reputation, however, does not improve, and he decides to join the Army to prove his courage. He returns to the States a hero, and is decorated with the Congressional Medal of Honor. New Orleans takes him to its heart, and nothing is too good for him, but Kaszner still considers him yellow and will not forgive him. As times wears on, Meeker cannot obtain a job and people begin to tire of him, except Leslie, who is still in love with him, but who cannot marry him because she is her father's eyes. To free Leslie, Meeker quietly employs a famous eye specialist to bring back Kaszner's eyesight. Kaszner refuses to submit to the operation when he learns that Meeker is behind the move, but he changes his mind when Leslie reveals that she has to work in a cheap night-club in order to support him. Kaszner's feelings toward Meeker change when the doctor reveals that Meeker, as a child, had seen his father, an ex-convict, murder his mother, and had himself been beaten on the head with a poker. The scars on his skull had made him self-conscious, and he could not tolerate taunting about it. The operation is successful, and Kaszner, now realizing that Meeker is really a fine young man, accepts him as a prospective son-in-law.

It was produced by Nicholas Nayfack, and directed by Raoul Walsh, from a story and screenplay by Art Cohn.

Unobjectionable for the family, but it is chiefly for adults.

### **"African Treasure" with Johnny Sheffield and Laurette Luez**

(Monogram, May 25; time, 70 min.)

A fairly good program jungle melodrama, slightly better than the average picture of this "Bomba" series. This time stress is placed on melodramatic action; the jungle animals take a subordinate position. The story revolves around the efforts of two diamond smugglers to locate the spot where blue clay, containing diamonds, had been found near the crater of an extinct volcano. To succeed, they resort even to murder. The action is pretty fast, holding one's interest fairly tense. Laurette Luez is winsome, and John Sheffield does his usual capable work of swinging from tree to tree and of rushing to the aid of those who need his help, accompanied, of course, by his faithful chimpanzee. This chimpanzee should delight children, for he acts as if he understood what the humans wanted. The photography is clear:—

Leonard Mudie, district commissioner, learns by short wave radio that two of three geologists who had passed

through his district a few weeks previously were known to be diamond smugglers, and that nothing had been heard of them ever since. By radio he transmits word to Johnny (as "Bomba"), the jungle boy, to try to locate the geologist, as well as Arthur Space and Lane Bradford, the two smugglers accompanying him. Johnny finds the geologist's body in a wrecked native village. Lyle Talbot, an ex-convict posing as an honest traveller, arrives at Mudie's camp, but the next mail brings Mudie information about Talbot's identity. Learning that Mudie knows who he is, Talbot forces him at gunpoint to lead him to the place where diamonds had been found. Meanwhile Johnny comes upon Laurette Luez, accompanied by a guide, and learns that she was seeking her father, a Government geologist, who had not been heard from for several weeks. With the help of jungle drums, used by natives for telegraphing, Johnny obtains information that enables him to lead Laurette to where her father, together with the natives from the wrecked village, was being held as a slave by Space and Bradford, who used them to mine diamonds near the crater of an extinct volcano. Space captures Laurette. In the meantime, Mudie, with the help of natives, gets the upper hand on Talbot and makes him his prisoner. Knowing that Johnny had summoned help by means of the jungle drums, Space and Bradford make ready for a getaway. They trap Laurette, her father and the natives in the diamond mine by causing a landslide, but led by Laurette's father they find a tunnel and escape into the open. Johnny pursues Space and Bradford and catches up with them just as Mudie arrives by canoe. Together, they overpower the two criminals. Johnny then vanishes into the jungle without even waiting to receive thanks from the grateful Laurette.

Walter Mirisch produced it, and Ford Beebe wrote the screenplay and directed it. Harmless for family patronage.

### **"The Winning Team" with Doris Day, Ronald Reagan and Frank Lovejoy**

(Warner Bros., June 28; time, 98 min.)

Supposedly biographical of the career of Grover Cleveland Alexander, one of baseball's greatest pitchers, "The Winning Team" shapes up as a satisfying human interest drama. In tracing Alexander's rise from a rookie to star pitcher, as well as his decline because of a head injury, the story seems to follow a pat formula that is well garnished with bits of hokum, but its ingredients of human appeal, romance and drama are of a type that should go over with the general run of audiences. Ronald Reagan is effective as Alexander, and Doris Day is winsome as his wife. While it has a fair share of baseball sequences, Reagan's prowess on the mound is not overstressed. To help attract the sports fans the exhibitor might stress the appearances of a number of present-day big league ball players in the baseball scenes:—

Reagan, a young telephone lineman in a Nebraska farming town, has two loves: Doris and baseball. He becomes the star pitcher of a barnstorming professional team at \$100 per month and, at the peak of his success, is hit on the head by a ball. The accident leaves him with double vision and seemingly ends his career, even though he had been traded to the Philadelphia Phillies. He and Doris marry and settle down on a farm. He awakens one day to find the double vision gone and immediately heads for the Phillies' spring training camp. He proves to be a rookie sensation, winning twenty-eight games in his first season. World War I interrupts his career, and upon his return from overseas he reports to the Chicago Cubs, his new owner. One day he suffers a dizzy spell and collapses on the mound. The doctor advises him to quit baseball, telling him that the condition will recur. He pledges the doctor to secrecy to keep the truth from Doris. Stunned by the report, however, he takes to drink and soon is on the downgrade. Doris, bewildered by his behavior, leaves him. He is fired by the Cubs, sinks lower, and eventually ends up as an attraction in a carnival side show. Meanwhile Doris learns the truth from the doctor, and she prevails on Rogers Hornsby (Frank Lovejoy), to give Reagan another chance with the St. Louis Cardinals. Sparked by Reagan's pitching, the Cardinals win the 1926 pennant, and in the seventh and deciding game of the World Series with the New York Yankees, he pitches his team out of a hole and wins the series for them.

It was produced by Bryan Foy, and directed by Lewis Seiler, from a screenplay by Ted Sherdeman, Seelig Lester and Merwin Gerard. Suitable for the family.



### **"Just Across the Street" with Ann Sheridan and John Lund**

(Univ.-Int'l, June; time, 79 min.)

There are solid entertainment values in this highly amusing comedy farce. If the audience reaction at a sneak preview in a New York neighborhood theatre is any criterion, your patrons will be kept laughing heartily throughout the many comical twists of the plot. Based on the mistaken identity theme, the story has John Lund, a plumber, mistaking Ann Sheridan, his new secretary, as the daughter of a wealthy and socially prominent couple. The manner in which Ann helplessly continues the deception and unwittingly creates predicaments that cause the wealthy couple to suspect each other of infidelity keeps the action moving at a lively pace and results in situations that are frequently hilarious. The dialogue is particularly good. The direction and performances are first-rate, and the photography sharp and clear:—

While applying for the job of social secretary in the mansion of Robert Keith and Natalie Schaffer, Ann meets Lund, who had come there to fix a sink. Lund, thinking that Ann is Keith's spoiled daughter, lectures her on the virtues of hard work and usefulness. Ann fails to get the job, but later, when Lund advertises for a secretary, she applies for and gets the job. Still believing that she is Keith's daughter, Lund tries to readjust her standards of life and insists upon driving her to the mansion each night and calling for her in the morning. Ann, needing the job, continues the deception. Although she lives across the street from the plumbing shop, each morning Ann takes a bus from her apartment to the mansion to await Lund's arrival, and at night she hides in the mansion's garden until he departs. In the course of these arrangements, Keith's wife sees Ann sneaking out of the bushes under circumstances that lead her to suspect Keith of wrongdoing. By the same token, Keith finds reason to become suspicious of his wife when he finds Lund prowling about the grounds. While Natalie calls her lawyer to institute divorce proceedings, Keith goes to Lund's shop, tells him that his wife had been chummy with many men in the past, and gives him a check of \$10,000 to forget about her. Lund, assuming that Keith is talking about Ann, with whom he had fallen in love, becomes disillusioned. In the confusion that follows, Ann quarrels with Lund and breaks with him, but Cecil Kellaway, her father, a wine-bibbing old procrastinator, becomes involved in the situation and in his own bumbling way straightens out the mixup to the satisfaction of all concerned.

It was produced by Leonard Goldstein, and directed by Joseph Pevney, from a screenplay by Roswell Rogers and Joel Malone.

There are no objectionable situations.

### **"Outcasts of the Islands" with an all-British cast**

(United Artists, no rel. date set; time, 93 min.)

Based on the Joseph Conrad novel of the same name, and dealing with the moral disintegration of an unscrupulous white man who takes up with a native girl on a South Pacific island, this British importation is set against exotic backgrounds that are visually exciting, but as entertainment it seems best suited for those who patronize the art theatres. Its moody story and brooding romance, coupled with its psychological overtones, probably will have little appeal for the general run of audiences. The film is endowed with a cast of distinguished British players, including Trevor Howard, Sir Ralph Richardson and Robert Morley, but their acting leaves much to be desired; neither one succeeds in making his characterization believable. A real asset, however, is Kerima, as the alluring native girl:—

Discharged by a Singapore trading firm for embezzlement, Trevor Howard, by pretending to commit suicide, tricks Richardson, a ship's captain and his only friend, into taking him along on a trip to his island trading post, reached by a secret river entrance that other traders cannot discover. Richardson instructs Howard to remain at the post until the scandal blows over. Robert Morley, Richardson's slimy partner at the trading post, and Howard take an instant

dislike to each other because each had hopes of sharing Richardson's fortune. Complications arise when Howard becomes infatuated with Kerima, daughter of a native chieftan. George Coulouris, a native politician seeking to further his own ends, keeps Kerima in hiding until Howard, in desperation, agrees to disclose Richardson's secret river entrance to Peter Illing, a rival trader. As a result of this betrayal, Morley threatens to shoot Howard, who in turn leads the natives on a raid of the trading post and a savage attack on Morley himself. In due time Howard has a falling out with Illing and Coulouris, and he is compelled to go into hiding with Kerima, bound to her forever and already hating his bonds. When Richardson returns and learns what happened, he seeks Howard out for the purpose of killing him, but when he sees that Howard had become a moral wreck he decides to leave him to the life of degradation he had chosen.

It was produced and directed by Carol Reed, from a screenplay by William Fairchild. United Artists is distributing the picture for Lopert Films.

Adult fare.

### **"Kangaroo" with Maureen O'Hara, Peter Lawford and Finlay Currie**

(20th Century-Fox, June; time, 84 min.)

Photographed in Australia, this Technicolor production is an interesting outdoor melodrama. Except for its locale and unique scenic backgrounds, the picture is not unlike most big-scale westerns and as such provides considerable excitement and thrills, as well as some romantic interest. The story, which revolves around two unscrupulous adventurers who plot unsuccessfully to steal the fortune of an aging cattle ranch owner, is not without its deficiencies, but on the whole it holds one's attention throughout. A highly thrilling sequence is the vicious bull whip fight between the two partners-in-crime when they have a falling out towards the end. Thrilling also is the sequence where both men, in the midst of a raging dust storm, climb the swaying tower of a damaged wind mill and repair it at the risk of sudden death from the whirling blades. The action takes place during the devastating Australian drought of 1900-1903:—

Stopping at a sailor's hotel in Sydney, Peter Lawford, an adventurer, befriends Finlay Currie, an aged, drink-sodden bush rancher, who was sorrowing over the fact that years previously he had abandoned his four-year-old son in an orphanage. Lawford, needing money, falls in with Richard Boone, a criminal adventurer, and together they rob a gambling house, with Boone shooting the owner. They bump into the drunken Currie as they make their escape and hit upon a scheme whereby Currie, when he sobers up, is tricked into believing that they had paid him for 500 head of cattle. Their motive was to accompany Currie to his ranch, where they could hide out from the law, and to lead the old man to believe that Lawford is his long-lost son in order to get control of his ranch. Through sly hints, Lawford leads Currie to the "discovery" that he is his son, but complications arise when Lawford, after arriving at the ranch, falls in love with Maureen O'Hara, Currie's daughter. Boone tries to keep the romance from developing lest it interfere with the scheme to bilk the old man. Meanwhile both men help Currie to save his cattle from the drought by driving them to a water hole, during which they go through a stampede, a bush fire and a severe dust storm. In due time, Lawford, sincerely in love with Maureen, confesses the deception about being her brother and admits that both he and Boone were wanted by the police. By this time Chips Rafferty, a local law officer, had learned about their identities. Boone, to escape arrest, attempts to kill Rafferty but he is stopped by Lawford. The two criminals get into a desperate fight that ends with Lawford killing Boone in self-defense. Lawford and Maureen are reunited, and it is indicated that Lawford will not be dealt with severely by the law.

It was produced by Robert Bassler, and directed by Lewis Milestone, from a screenplay by Harry Kleiner, based on a story by Martin Berkeley.

Suitable for all.



anti-trust suit against the company. No one, of course, can condemn the Department for trying to do its duty as a public agency, but, as the *Independent Film Journal* pointed out in a recent editorial, "the exhibitors have a decided stake in the outcome of this litigation and they must make it very clear to the Government, both as individuals and through their exhibitor associations, that National Screen performs a unique service which has saved them both time and money and spared them from the great confusion of having to deal with numerous companies for their trailers and accessories."

Not being a lawyer, I cannot endeavor to comment on the legal aspects of this anti-trust suit, but as a layman I feel confident that, if the exhibitors were to write to the Department of Justice to make known their feelings and views, the Department, in the light of these expressions, would acquire a better understanding of National Screen's importance to the exhibitors, and would endeavor to work out a solution that would not be contrary to the exhibitors' interests.

If National Screen Service is an illegal monopoly, as the Government contends, Herman Robbins, president, and George Dembow, vice-president, deserve a vote of confidence from the exhibitors for never having misused their monopolistic power. You can cast that vote of confidence by making your feelings known to the Department of Justice.

### STORIES IN STUDIO VAULTS MAY BE OF DOUBTFUL VALUE

In his "Tradeviews" column in a recent issue of the *Hollywood Reporter*, publisher W. R. Wilkerson had this to say, in part:

"There are millions and millions of dollars in story material stuck away in studio vaults, some of which would make great pictures that would bring in a lot of people that have been staying away from pictures for quite a time. Besides the proved audience appeal of the properties, their value gains added importance from the fact that in today's story market good material is very scarce and what there is runs into fantastic prices. . . ."

Mr. Wilkerson then goes on to enumerate some stories of pictures made before 1930, which stories if they were remade, would have almost one hundred per cent, he says, audience appeal.

This writer does not know whether Mr. Wilkerson, in stating that there are on the shelves of the studios properties worth "millions and millions" of dollars, includes also stories that have never been produced. I believe that he does means to include them, for otherwise the few pictures he mentions are not valued at "millions and millions."

To begin with, not all successful pictures of the past can again be made successful, either in production or in box-office values. We have had experience of this in the past. Then, before he can say that there are resting on the shelves of the studios stories that are worth a lot to the business if they were produced, he must read them to determine their value. And certainly the studios ought to know better than Billy Wilkerson whether or not those stories can be made into successful pictures. If they don't undertake to produce them, it means that they are not worth producing.

Wilkerson ought to know that, among the properties that are resting on the studio shelves, some were bought by incompetent editors, before the heads of

the studios discovered that these editors were inept and let them go. Others again are bad because of poor judgment on the part of even good editors. Many times a story will read well but when it is handed to a screenplay writer to put into screenplay form, he is unable to do it—the picture values are not there. In a business so vast, and one in which viewpoints differ, such mistakes of judgment cannot be avoided.

Wilkerson should stop harping upon stories that are resting in studio vaults as being worth producing. The studio heads know, no doubt, whether or not any of these stories are worth producing, and no outsider can persuade them to put worthless stories into production just because the studios happen to own them.

### "Wild Stallion" with Ben Johnson, Martha Hyer and Edgar Buchanan

(Monogram, April 27; time, 70 min.)

A pretty good program picture about a boy and a spirited horse, photographed in Cinecolor. It is similar in theme to "The Lion and the Horse," produced by Warner Brothers. The action takes place in the days of old in and around an Army post, to which a boy is taken after his parents had been massacred by Indians. In one of the situations, the boy, now grown up, is attacked by wolves and is saved only because his faithful wild horse, which he had tamed, stands and fights, driving the wolves away. There are some Indian raids for thrills. The photography is clear:—

Having lost his parents at the age of twelve, Ben Johnson had been taken in hand by Edgar Buchanan, a hunter who sold wild horses to the U.S. Cavalry. Johnson's grief had been eased somewhat by the belief that his pet white colt had escaped the Indian raid, and by the warm welcome he had received from Hayden Rorke, a major at the Army post, to whom Buchanan had brought him. Rorke had taken the lad into his home as a companion for his little daughter. Years later, Johnson, now grown and in love with Martha Hyer, the major's daughter, joins Buchanan in the wild horse trade. When he sees a white stallion leading a herd of wild horses, Johnson, still obsessed with the idea that his colt had survived, knows instinctively that it is the colt grown up. Shortly after Buchanan quits horse hunting and joins the Cavalry, Johnson captures the white stallion and trains him. Johnson gets into trouble with the Cavalry because he would not give up the horse, considered Government property. When a Cavalry detachment, sent to capture him, is surrounded by Indians and faced with extermination, Johnson rides to the post for help. On the way he is attacked and, wounded seriously, slips from his horse. Wolves attack him, but his faithful horse stands by and drives them away. Regaining his strength, he succeeds in reaching the Army post in time to have relief sent to the endangered soldiers. The major awards the horse to Johnson for his bravery. Johnson marries Martha, joins the Cavalry, and is sent to West Point. After graduation, he returns to the post on the day that Buchanan and the old horse are retired. Johnson assures Buchanan that he and horse will have a life-long home at the post where he had been assigned to command.

Walter Mirisch produced it, and Lewis D. Collins directed it, from a screenplay by Dan Ullman.

Suitable for the family.



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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SATURDAY, MAY 31, 1952

No. 22

### ADVANCED ADMISSION PICTURES

In an address to the annual meeting of stockholders on Tuesday, May 20, Leonard H. Goldenson, president of United Paramount Theatres, stated that, although advanced admission prices on such pictures as "The Greatest Show on Earth" and "Quo Vadis" served to increase his circuit's revenue during the first quarter of 1952, the higher film rentals demanded for such productions served also to reduce the net return, with the result that UPT made less on the roadshow dates than it would have made on average "A" quality productions.

When a circuit as powerful as UPT hits out at the advanced admission price pictures, is it any wonder that the smaller independent exhibitors are condemning the practice as one of the chief destroyers of theatre patronage?

A sound argument against such pictures is put forth by Bennie Berger, president of North Central Allied, who had this to say, in part, in a recent organizational bulletin:

"When you pay 70% for a motion picture and your receipts, let us assume, are \$1,000.00, the film company walks out of your town with \$700.00 and you are left with \$300.00. While that may mean a small profit, it dries up the entertainment dollar in your community for a month to come. There is no reason for advanced admission prices, particularly in this day and age and in view of present box-office ticket prices and present economic conditions. So, beware of 70% pictures."

To what Berger had to say, and to the many other well known arguments against advanced admission price pictures, may be added the argument that hiked admissions on roadshow pictures serve also to reduce the receipts at the theatre's candy counter and refreshment bar, for when a patron is required to spend more to see the show he has less to spend on popcorn, candy and drinks. And the profits made at the refreshment stand is an important part of a theatre's operation. In fact, the refreshment stand has become more than an additional source of revenue for the exhibitor; frequently, it is the only phase of his operation that shows a profit.

### COMMUNISM NOT A POLITICAL PARTY

At a meeting held by the Screen Writers' Guild on Tuesday night, May 20, Leonard Spigelglass introduced the following anti-Communist resolution:

"The Guild reiterates its historic stand against Communism, and Communists within and without the Guild. We are pressing the Thurman Arnold case to establish protection for those innocent of Communist belief or affiliation, who may be carelessly or inaccurately identified as being in the Communist camp.

"We are not conducting this suit to aid, defend, or in any way protect those who have been clearly and publicly identified in testimony given under oath before the House Committee on Un-American Activities or any other national Governmental body as having Communist affiliation."

The resolution was carried by 181 to 18, or ten to one.

Paul Jarrico and Val Burton were greeted with boos and catcalls when they spoke against the resolution. As Burton spoke, Victor Lasky asked: "Are you a Communist?" Mr. Lasky said also: "It's time to stop being emotional; let's be factual about this."

Thus the great majority of the SWG has proved to be against Communism.

There seems to be a misunderstanding, however, as to whether the Communist Party is or is not a political party. Those who want to hide their Communistic sentiments say

that Communism is only a political party; they point out that the Communists nominate members for Governmental offices, and that if it were an illegal party the Government of the United States would have outlawed it.

This paper does not know why the Government has not declared the Communist Party to be unlawful — there must be a reason and this paper cannot speak for the Government, but it has been proved at the trial of the eleven top Communists in New York before Judge Medina and at other times that the Communist Party consists of a group of fanatics whose aim is to overthrow the present system of government, not by peaceful means, but by violence including even murder. For any one then to say that such a group is a political party is naive, to say the least.

Communism is a conspiracy and not an innocent political party.

Even some of our liberals assume that Communism is a political party. All they have to do is to study what Communism has done to the little European countries that have been placed behind the iron curtain and they will know how mistaken they are.

Communism is alien to the ideals of the people of this country and the sooner it is realized the quicker its intrigues will be brought to light for our protection.

### A WISE AND TIMELY SUGGESTION

The May 13 organizational bulletin of the Associated Theatres of Indiana wisely cautions its members to make a note in their date books that the Republican National Convention opens in Chicago on Thursday, July 3, and that the Democratic Convention opens on July 21.

Pointing out that the proceedings at both these conventions will be televised and are likely to have a tremendous amount of public interest, the ATOI bulletin suggests to its members that, if they have any pictures available that they think might make a little money, they should avoid setting those pictures in during the convention dates.

In view of the fact that theatre business was affected seriously at the time the Kefauver Senate crime hearings were televised last year, it would be well for exhibitors in television areas to consider holding up the booking of good product during the conventions lest they do not realize the full potential of a particular picture's drawing power because of the public's interest in the selection of presidential candidates.

### A CLOSE SECOND

It seems as if Paramount, which was named recently by National Allied as the "No. 1 offender" of all film companies in the matter of film selling abuses, and as the "arch-enemy" of the independent exhibitors because of the overwhelming complaints against it, is in danger of losing this dubious honor to Warner Bros.

A press release from Charles Niles, chairman of the Allied Caravan Committee, states that, at a special meeting of the membership of Mid-Central Allied, held in Peoria, Illinois on May 20, seventy per cent of the theatres represented were not using Warner Brothers' product due to the terms and their unfair, in some instances illegal, clearances being demanded by the St. Louis and Chicago branches of the company.

In view of the fact that the exhibitors present at this meeting voted unanimously to support the National Allied resolution condemning Paramount as the "No. 1 offender," it must be assumed that Warner Brothers, in the estimation of Mid-Central Allied, is running Paramount a close second.



**"Lydia Bailey" with Dale Robertson,  
Anne Francis and William Marshall**

(20th Century-Fox, June; time, 89 min.)

Based on Kenneth Roberts' best-seller of the same name, this Technicolor melodrama is an exciting tale of high adventure, romance and action, set against the historical and colorful backgrounds of Haiti in 1802, when that country rose in savage rebellion against the forces of Napoleon. The story centers chiefly around the adventures of an American lawyer who becomes embroiled in the intrigue and insurrection when he arrives on the island on a private legal mission. The action is highlighted by gripping fights and chases, an impressive voodoo ceremony, a spectacular fight with a pack of baying hounds and the burning of an entire town. It is fanciful stuff, but it is charged with much suspense and excitement, and holds one's interest throughout. Dale Robertson is dashing as the adventurous attorney, and William Marshall is outstanding as a native leader of the uprising. The fine color photography adds much to the picturesqueness of the backgrounds:—

Arriving in Haiti from Boston to obtain from Anne Francis, an American girl, her signature on a legal document, Robertson is attacked by strangers and rescued by Marshall, who explains that every white man is suspected of being a French spy because of Napoleon's efforts to seize the country. Convinced that Robertson is not a spy, Marshall agrees to lead him to Anne, who was living at the plantation of Charles Korvin, one of Napoleon's agents, as governess to Korvin's little son by a former marriage. They reach the plantation after surviving many hazards, but Anne, cold to Robertson, refuses to sign. Meanwhile Marshall is taken prisoner by Korvin but released when Robertson claims that he is his servant. Marshall flees when he is suspected of the murder of a French general, and Robertson follows to help him. Korvin then suspects that Robertson is a spy for the Haitian government and issues orders that he be shot on sight. Learning that Anne is in danger, Robertson returns and saves her from a band of renegades known as Maroons. Anne falls in love with Robertson, thus increasing Korvin's ire, and in the complicated events that follow Robertson gets caught up in many intrigues during which he joins the rebelling natives, but after many narrow escapes he and Anne manage to board a ship bound for the United States. In a final encounter before the boat sails, Korvin tries to shoot Robertson only to be killed himself.

It was produced by Jules Schermer, and directed by Jean Negulesco, from a screenplay by Michael Blankfort and Philip Dunne.

Suitable for all.

**"Scarlet Angel" with Yvonne DeCarlo and  
Rock Hudson**

(Univ.-Int'l, June; time, 81 min.)

There is little about this Technicolor period melodrama that hasn't been done many times, but it should get by fairly well with the indiscriminating movie-goers who enjoy lusty types of pictures. Set in the post-Civil War days, its story about a dance hall girl who poses as the widowed daughter-in-law of a wealthy San Francisco family offers few surprises, and one can foretell just what twists the plot will take. The action, however, is lively, and there are enough barroom brawls to keep the proceedings in a fairly constant state of excitement even though the story has little dramatic merit. The direction and acting are competent enough considering the limitations of the script:—

When Rock Hudson, captain of a merchant vessel, visits the Scarlet Angel saloon in New Orleans. Yvonne De Carlo, a saloon girl, tries to take advantage of him. Hudson, worldly-wise, is amused by her efforts, but, when the sheriff arrives to arrest her for plucking a previous victim, he sets off a brawl and escapes with her during the melee. He takes her to a hotel room, where his intentions are interrupted by a crying baby in the next room. They investigate and discover Bodil Miller, an ill war widow, and her infant

son. Yvonne remains with Bodil and, during the night, she steals Hudson's bankroll of \$1100, which she uses to move Bodil to decent quarters and to provide her with medical care. Bodil dies, and just as Yvonne arranges to place the infant in an orphanage a lawyer, mistaking her for Bodil, brings news of Bodil's wealthy in-laws, who want her to come to San Francisco. Adopting Bodil's identity, Yvonne takes the child and heads for San Francisco, where she is given a warm welcome by Henry O'Neill and Maude Wallace, who accept her as their daughter-in-law. Their enthusiasm, however, is not shared by Amanda Blake and Richard Denning, a niece and nephew, who felt that the new grandson would inherit the fortune they cherished. Yvonne is educated in all the social niceties and introduced to society at a lavish party, but the event is marred when Hudson suddenly appears and demands his \$1100. From then on Yvonne finds herself caught up in a whirlpool of intrigues, with Hudson declaring himself in as a partner, with Amanda hiring private detectives to check on her background, and with the detectives attempting to blackmail her to keep her identity a secret. Taking stock of the entire situation, Yvonne, to protect the inheritance rights of Bodil's child, establishes his identity beyond a shadow of a doubt, after which she confesses her own duplicity. She then joins Hudson, who is pleased at her giving up a stuffy social life to marry him.

It was produced by Leonard Goldstein, and directed by Sidney Salkow, from a story and screenplay by Oscar Brodney.

Adult fare.

**"Wait 'Till the Sun Shines, Nellie" with  
David Wayne, Jean Peters and Hugh Marlowe**

(20th Century-Fox, July; time, 108 min.)

Photographed in Technicolor, this is an episodic but heartwarming sentimental human interest drama, revolving around the vicissitudes of life experienced by a small-town barber over a period of fifty years. It is a touching story, one that has tragic overtones as well as light-hearted moments, but it is the type of nostalgic entertainment that should go over well with most audiences, particularly in small-town and neighborhood houses. The direction is fine and so is the acting, but the outstanding performance is turned in by David Wayne, as the barber. His characterization is highly sympathetic, and he makes one feel deeply his joys and sorrows. Although the running time is a bit too long, it does hold one's interest throughout.

Told in flashback, the story has Wayne, newly married to Jean Peters, settling in the little midwestern town of Seville, where he opens a barber shop. This move disappoints Jean, who had a burning desire to live in Chicago, but Wayne soothes her feelings by promising to move to the big city in the near future. Wayne's business thrives and he buys a home in town. This, too, disappoints Jean, but she settles down to a small-town life and bears two children. With the advent of the Spanish-American War, Wayne enlists in the Army. While he is at camp, Jean discovers that he owned both their home and the barber shop, which she thought he had rented. Now convinced that he will never take her to Chicago, Jean runs off with Hugh Marlowe, a married man, and both are killed in a train wreck. Wayne returns home and takes to drink, but his friends rescue him from his despair. He goes through many trials and tribulations raising his motherless son and daughter, and in due time sees both of them marry respective sweethearts in town. Tragedy strikes Wayne a second time when his son, having tied up with a gang of Chicago racketeers during the bootleg era, dies before his eyes in a gruesome gang killing. The ending finds Wayne, now old and gray, proudly leading a parade celebrating the town's fiftieth anniversary.

It was produced by George Jessel, and directed by Henry King, from a screenplay by Allan Scott, based on a novel by Ferdinand Reyher.

Suitable for the family.



### **"The Brigand" with Anthony Dexter, Jody Lawrance and Anthony Quinn**

(Columbia, July; time, 94 min.)

This is one of those fabulous Technicolor costume adventure melodramas that have little relation to reality, but it should prove to be a satisfactory entertainment for the not-too-choosy action fans. Set in the days of Napoleon and taking place in a fictitious country in the whereabouts of Morocco, the story is one of those completely implausible affairs that have two people looking so much alike that no one can tell them apart. In this case we find a soldier of fortune taking the place of a king to cover up an unsuccessful assassination attempt and to foil a political coup. Anthony Dexter, whose last appearance was as "Valentino," plays a dual role in this film and has the physique required by a dashing hero, but he is still far from a finished actor. The story and the manner in which it is presented are too incredible to be accepted by discriminating picture-goers, but the swordplay, heroic deeds and intrigues should meet the demands of those who seek so-called "escapist" entertainment:—

Dexter, finding himself out of favor in his native Mandorra, because his mother, a Royal Princess, had married his father when the latter was a common soldier, has become an officer in the army of the Sultan of Morocco. When Dexter becomes involved with the Mandorran Ambassador's wife and kills the Ambassador in a duel, he finds himself extradited back to his native country for trial. The King (also Dexter) notes Dexter's close resemblance to himself and magnanimously gives him his freedom. But before Dexter can reach the border the king is wounded seriously in an assassination attempt by Anthony Quinn, his cousin, and Fay Roope, Napoleon's Ambassador, who was trying to help Quinn gain the throne. Carl Benton Reid, the Prime Minister, persuades Dexter to take the king's place so that Quinn will not know the extent of his political coup. As the king, Dexter finds it necessary to go through pre-nuptial ceremonies with Jody Lawrance, a Princess of a neighboring kingdom, and both really fall in love. Meanwhile Quinn discovers the truth about Dexter's identity. In the events that follow, Quinn and his henchmen locate the king's hideout and stab him. Dexter comes to the rescue and kills Quinn. The king, however, dies. Since no one but Reid and Jody knew that Dexter is not really the king, the Prime Minister, to save the country, persuades Dexter to continue as king.

It was directed by Phil Karlson from a screenplay by Jesse Lasky, Jr., based on a story by George Bruce. No producer credit is given.

Harmless for the family.

### **"3 for Bedroom C" with Gloria Swanson, James Warren and Fred Clark**

(Warner Bros., June 21; time, 74 min.)

This picture, photographed by the Natural Color process, is a "weak sister," the result of a weak story and even weaker direction. Many of the motivations are unsound. For instance, that a famous screen star such as is portrayed by Gloria Swanson cannot get a train reservation at the last moment can hardly convince the spectator. That James Warren could not have known or recognized so famous a screen star is another weakness. That Warren, as a professor of national repute, would have allowed a strange woman to occupy his bedroom on the train is still another weak point. There are any number of other weak points that can be cited, all of which are hard for the average spectator to accept. Throughout most of the proceedings Miss Swanson acts demure, but it does not fit her personality. James Warren is good looking, but he has much to learn about acting. The part played by Steve Brodie is unbelievable, for though he is supposed to be a famous stage star he acts like a longshoreman. There is some comedy here and there, but most of it falls flat. The color photography is good, and the production values modest:—

Called suddenly to Hollywood, Gloria, a famous screen star, is unable to obtain last-minute pullman reservations.

She appropriates Bedroom C on the Sante Fe Super Chief just as the train leaves Chicago. With her is Janine Perreau, her eight-year-old adopted daughter. James Warren, the owner of the bedroom, a renowned but shy scientist on his way west for a conference, shows up just as Gloria starts to unpack. Gloria turns on all her charms and he quickly surrenders the bedroom. He does not, however, recognize her as a famous star. They have several cocktails together, and before the evening is over both are very much in love. Warren moves into the men's room as the guest of Ernest Anderson, the porter. He becomes a bit confused when the porter tells him that Gloria is a star. To add to the confusion, Fred Clark, Gloria's manager, boards the train at Kansas City for the purpose of changing her mind about a part she had repeatedly refused to do. To calm her, he arranges a dinner party to give her an opportunity to meet Steve Brodie, a famous stage actor, who was a passenger on the train. In order to attend, Gloria is compelled to cancel a dinner engagement with Warren. While in a dejected mood, Warren meets Hans Conreid, Brodie's agent, who invites him to the same dinner. Not knowing that Gloria would be present, Warren accepts. This results in a complete misunderstanding among Gloria, Warren and Clark, with Warren taking a sock at Clark. The mix-up continues until the train pulls into Pasadena, when at the last moment, amid the excitement caused by newspapermen, photographers and autograph seekers, Gloria and Warren are reconciled.

It was written and directed by Milton H. Bren, and produced by Edward L. Alperson.

Unobjectionable for the family.

### **"The Wild Heart" with Jennifer Jones**

(RKO, July; time, 82 min.)

The one thing that may be said for this British-made Technicolor drama is that it has been photographed superbly; the beauty of the picturesque English country backgrounds is a treat. As entertainment, however, its story of a half-gypsy girl's superstitions, her marriage to a kindly minister, and her passionate love affair with a middle-aged squire is moody, depressing and slow-moving, and hardly of a type that will have appeal for the rank-and-file movie-goers. It seems best suited for the art house trade, but even there its appeal may be limited because the story, as presented, is dramatically ineffectual. The closing scenes, where Jennifer Jones, as the gypsy girl, flees before a pack of hounds in an effort to save her pet fox and plunges to her death in the process, are exciting and tragic. The picture, when shown in London in 1950, had a running time of 110 minutes:—

Jennifer lives with her father, an eccentric coffin-maker, who pays little attention to her since her gypsy mother died. The girl, whose constant companion was a fox cub, believes in the superstitions written in a book left by her mother. Returning from a visit to a nearby town one night, Jennifer is given a lift by David Farrar, the squire of the section, who invites her to spend the night at his manor. She accepts, but later flees his forced attentions. Although repelled by Farrar, Jennifer cannot get him out of her mind, while he in turn searches the neighborhood for her. When her father taunts her about getting married, Jennifer angrily swears by all her mother's spells that she will marry the first man who asks her. This man turns out to be Cyril Cusack, the local minister, who sensed the danger of Farrar's interest in her. She marries Cusack and prepares to accept the life he offers, but Farrar continues to pursue her and she finally yields to him; she leaves her husband and goes to live with Farrar. She soon becomes resentful of Farrar's basic cruelty, and she willingly returns to the minister when he offers to take her back, despite the objections of his parishioners. Subsequently, Jennifer's pet fox escapes and is chased by Farrar's hounds. In an effort to save the fox, Jennifer accidentally falls into a deep well and plunges to her death.

It is a David O. Selznick picture, written, directed and produced by Michael Powell and Emeric Pressburger, based on the novel "Gone to Earth," by Mary Webb.

Adult fare.



## **"Actors and Sin" with Edward G. Robinson, Marsha Hunt and Eddie Albert**

(United Artists, no rel. date set; time, 84 min.)

This feature consists of two independent stories: one is entitled "Actor's Blood," and the other, "Woman of Sin."

"Actor's Blood," which stars Edward G. Robinson and Marsha Hunt, deals with the rise and fall of an unprincipled young actress. The story is hardly of much interest, and it is also unpleasant, for the downfall of the heroine is caused by her own tantrums—she could not stand success and had alienated every one close to her. The faith that Robinson, as her father, has in her is pathetic, and his efforts to take revenge on her critics by making her suicide appear as if one of them had murdered her are somewhat fascinating, but on the whole the story proves nothing, is old-fashioned and overly-dramatic. Not much can be said for either the direction or acting.

"Woman of Sin," which stars Eddie Albert, deals with a shrewd Hollywood agent who unwittingly sells a pompous studio head a story written by a precocious nine-year-old child and then endeavors to keep the child hidden lest the studio head discover that he had been duped. It is in many ways a highly comical burlesque of Hollywood in the late 1930's, and people within the trade should find it particularly amusing, but much of its humor may be lost on the general run of moviegoers because of their inability to grasp the subtle shadings of the characterizations. Eddie Albert, as the agent, and Alan Reed, as the studio head, put over their roles in fine style, and Jenny Hecht, Ben Hecht's little daughter, makes the most of an obnoxious part.

The picture on the whole probably will find its best reception in art houses.

### **Synopsis of "Actor's Blood"**

Stage stardom and romance come at once to Marsha Hunt when she falls in love with the author of her new play. Edward G. Robinson, Marsha's father, a fading actor of the old school, glories in his daughter's success and becomes her shadow. Marsha moves regally but ruthlessly through the upper strata of the theatrical world, alienating critics as well as friends, and carrying on a number of love affairs with married men. She eventually appears in a flop show, which is followed by many others, and in due time she finds herself friendless and broke. Only her father remains confident that she will stage a comeback. But Marsha is through, the victim of her own tantrums, of her double-dealing, of alcohol and of bad performances. One day she is found dead, her body bullet-ridden. Her death puzzles the police, and her father stages a dinner party, to which he invites the men in her life for the purpose of identifying the killer. Before he can do so, however, he dies from a dagger plunged into his heart. It then comes out that Marsha had committed suicide, and that Robinson, to avenge himself on her male friends, had tried to make it appear that she had been slain.

### **Synopsis of "Woman of Sin"**

Eddie Albert, a top Hollywood agent, brushes off the repeated phone calls of Jenny Hecht concerning "Woman of Sin," a script she had written and mailed to him for submission to the studios. Although Albert considered the story trashy, he changes his mind when Alan Reed, head of Empire Studios, becomes excited over it after it had been mailed to him in error. While Tracey Roberts, his secretary, tries to locate Jenny, Albert subtly compels Reed to pay \$100,000 for the script. Albert becomes flabbergasted when Jenny is found and she proves to be a nine-year-old child. He now turns his energies to keeping Jenny's identity a secret, while at the same time compelling Reed to pay \$25,000 more for the script. While Albert keeps her hidden, Jenny concocts another script, "The Sea of Blood," a killer melodrama, which she manages to mail to Reed. The trashy story infuriates Reed, and upon investigation he discovers that he had been duped by a nine-year-old child. The resourceful Albert, however, convinces the helpless Reed that he would become the laughing stock of Hollywood if the hoax were ever found out, and he subtly blackmails him into buying "The Sea of Blood" and signing a contract for a script a year from Jenny. On the night of the premiere

of "Woman of Sin," Jenny, in attending, is passed off as a relative of the author to preserve the deception.

It was written, produced and directed by Ben Hecht.

Morally unobjectionable, but it is not for children.

## **"Lovely to Look At" with Kathryn Grayson, Red Skelton, Howard Keel, Ann Miller and Marge and Gower Champion**

(MGM, July; time, 101 min.)

Excellent! Photographed in Technicolor, it should have wide appeal, particularly among women, who will be thrilled by the fabulous gowns shown in the fashion show, which takes place at the end. The gowns were designed by Adrian, the famous designer. Based on the musical comedy "Roberta," it is a cheery mixture of music, dancing and comedy, revolving around a fashion shop in Paris and around the romances of the characters involved. The dance sequence in which Marge and Gower Champion supposedly dance on the firmament, with stars on the floor and with other stars twinkling in the distance and overhead, is thrilling. The ten Jerome Kern songs are a delight to the ear, particularly as sung by Kathryn Grayson and Howard Keel. A high spot is Miss Grayson's moving rendition of "Smoke Gets in Your Eyes," sung after her sweetheart leaves her. The fashion show, which is presented in the form of a stage production, is really something to see. Never has such beauty and rhythm been shown in a picture. One's breath is taken away by the complicated movements of the lavish sets and of the actors, who shift to the tune of enchanting music. There is considerable comedy, contributed mostly by Red Skelton and by an erratic elevator in the fashion shop. Every time a character gets into the elevator the mechanism goes into "tantrums," to such an extent that the audience starts to laugh whenever one of the characters approaches it. The color photography is breathtakingly beautiful and adds much to the glamor of the picture:—

Howard Keel, Gower Champion and Red Skelton are discouraged when they fail to induce a select group of people to finance a Broadway show Keel hopes to produce. Their spirits improve when Skelton receives word that he had inherited a one-half interest in a Parisian dress salon from a deceased aunt. Keel suggests that they go to Paris and sell Skelton's interest in the shop to obtain the money needed for the show. Reaching Paris, they find that the shop, known as Roberta's, is in debt and does not have the reputation it used to have, and that the other half is owned by Kathryn Grayson and Marge Champion, sisters, who had been adopted in their youth by Skelton's aunt; both frown on the suggestion that the shop be sold. Nothing matters to Gower and Marge, who fall in love at first sight. Keel, however, is irked with the set-up. Yet he finds himself attracted to Kathryn, as is Skelton. But when creditors threaten to take over Roberta's, Keel comes to the rescue by talking the creditors into extending more credit so that Roberta's may be remodeled completely and re-introduced to the public with an outstanding fashion show to be staged as a musical productoin. Roberta's becomes a beehive of activity. Meanwhile the romance between Keel and Kathryn is rudely interrupted by the sudden appearance of Ann Miller, a New York "bubble" dancer, who had long been Keel's girl-friend. In the course of events, Skelton is coupled off with Ann and all three couples meet at a Montmartre night-club, where they make the acquaintance of Kurt Kasznar, an inhibited wealthy producer, who expresses a great interest in the show and offers to finance it, provided it is produced on Broadway. Keel agrees, but his friends refuse to accompany him back to the United States because of their determination to stay on and help the successful launching of the new Roberta's. Keel's departure leaves Kathryn disillusioned and despondent. By the time he reaches New York with Kasznar, Keel comes to the realization that he had been wrong in deserting Kathryn and his friends. He rushes back to Paris in time to stage the fashion show, regaining Kathryn's love in the process.

Jack Cummings produced it, and Mervyn Leroy directed it, from a screenplay by George Wells and Harry Ruby, based on the musical comedy "Roberta," by Jerome Kern and Otto Harbach. Excellent for all types of audiences.



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### A TIME FOR FARSIGHTEDNESS

With the advent of warm weather, the exhibitors once again find themselves faced with the annual problem of a lack of important pictures, which most of the distributors see fit to hold back during the summer months because of their belief that such pictures will not gross their full potential during that period.

In an effort to overcome this policy, Wilbur Snaper, president of National Allied, this week sent letters to all the general sales managers in which he had this to say, in part:

"No one will deny the effect of TV upon our boxoffice reports. Further, it is factual that during the summer months the quality of TV entertainment drops to a very low point. Correlating these two as a conclusion, don't you believe it would be a most advantageous thing for the industry, as a whole, to really come out with our best product during these months? If we can present the best of our entertainment to the public when other attractions are at their ebb, there is a great possibility of our recovering the lost audience.

"It has been the custom of certain companies to withhold their better product during the summer months but, with air conditioning, many theatres experience good business during this period, so I humbly suggest that our best foot be put forward immediately. May I say that I have discussed this with other exhibitors and they believe much is to be gained."

It is to be hoped that the general sales managers will heed what Mr. Snaper had to say.

The trouble with most of the distributors is that they have made the movies a seasonal recreation by holding back their strong product during the summer months, with the result that the public now takes it for granted that there is nothing worthwhile seeing during the hot months, and many people turn to other forms of recreation.

The one exception to this policy has been MGM, which does not hold back its big pictures regardless of hot weather conditions or declining grosses.

As William F. Rodgers, MGM's popular sales executive, said some years ago: "A good picture always does good business. By holding back on good films you only further the bad business you complain about." Rodgers added that, since theatres operate twelve months in the year, the practice of holding back better product is unfair to the exhibitors. "After all," he said, "one hand washes the other. If we don't give the exhibitors films that gross, we can't expect them to continue in business."

### A MOVE FOR CORRECTIVE GOVERNMENTAL ACTION

Declaring that "the business of exhibiting motion pictures during recent years has degenerated from a reasonably stable, prosperous business to a sickly, unstable occupation in which theatre properties are now in great jeopardy and good-will is non-existent," the Southern California Theatre Owners Association, representing approximately one hundred and fifty theatres in the Los Angeles territory, last week proposed a code of trade practices to establish an orderly system of zoning, bidding and clearance, and announced that, because of "the past un-cooperative action

on the part of producer-distributors, as well as their obvious attempts to throttle independent exhibitors," it is presenting the plan directly to the Small Business Committee of the Senate and House of Representatives respectively, as well as the Federal Trade Commission, Department of Commerce and the Attorney General of the State of California.

In a statement issued to the trade press, the SCTOA declared that, during the past months, it has appealed to the distributors, the Department of Justice and to the producers for relief from tactics that are designed "to ultimately drive the small, subsequent-run, lower admission priced theatres from the exhibition field," but all such appeals have failed to bring relief. SCTOA points out that, at the time of its first meeting with the Department of Justice on May 1 of this year, there were 134 closed theatres in the Los Angeles area. This figure, it said, now has increased to 200 "and we have every reason to believe that by the first of July the figure will grow to 250. It should be further noted that of the theatres remaining in operation, at least 80% are operating at a loss."

The statement adds that, in the face of this condition, Paramount and 20th Century-Fox recently announced new releasing plans and sales policies "which can only result in the acceleration of the closing of more theatres."

The past and present relations between exhibition and production-distribution, together with the proposed set of rules to regulate future trade relations, are contained in a voluminous 22-page analysis compiled by a special SCTOA committee, which spent more than five months on the task. In submitting this report to the aforementioned Governmental agencies, the SCTOA said:

"It is hoped that the Federal Trade Commission will investigate the trade relations created by the Paramount decision and instruct the Department of Justice to reopen the Paramount Case and revise the various consent decrees.

"We shall also ask Congress to either amend or alter existing laws, or enact new laws which will re-establish a fair, orderly system for the distribution and exhibition of motion pictures.

"The Attorney General of the State of California will be consulted for the purpose of exploring the applicability of existing state laws to the present practices on the part of distribution."

Space limitations do not permit reproduction of the 22-page analysis compiled by the SCTOA, nor of the many salient points it makes. It is, however, a masterful, comprehensive job that states the case of the smaller exhibitors in terms that can be understood clearly by members of Congress and of other Government agencies.

Without passing judgment on the merits of the SCTOA proposals, some of which are open to debate, this paper believes that the significant thing about the SCTOA action is its approach to Governmental agencies for relief.

Perhaps this move will give the film company heads food for thought and will persuade them to make important concessions for the peace of the industry. Unless they do so, the fire that SCTOA has started in the State of California may very well spread to exhibitor organizations in every other state of the Union, and in such an event the company heads will not be able to extinguish it.



### **"Montana Territory" with Lon McCallister, Wanda Hendrix and Preston Foster**

(Columbia, June; time, 64 min.)

"Montana Territory" is several notches above the average program western by virtue of its Technicolor photography and better-than-average cast. Otherwise, the story fits into a more or less standard pattern involving the machinations of a renegade sheriff who uses his position to cover up the robberies and ruthless killings of a gang of outlaws. Added interest is given to the proceedings by a youthful deputy sheriff's misguided belief in the honesty and integrity of the sheriff, with the disillusioned lad effecting the capture of the culprit when the truth dawns on him. The gun-fights, chases, stagecoach robberies and fisticuffs provide the kind of excitement the action fans expect to find in a picture of this kind. The photography is fine:—

Jack Elam, Robert Griffin and George Ives, who, when not banditing, is a deputy sheriff, kill two men and rob them of their gold dust. The murder is seen by Lon McCallister, a young man who had come to the Montana gold fields to seek his fortune. Pursued by the bandits, McCallister seeks refuge near a stagecoach relay station operated by Wanda Hendrix and Eddy Waller, her father. A gun battle ensues between McCallister and the bandits, who flee when Preston Foster, the sheriff, arrives on the scene. Learning that McCallister had witnessed the murders, Foster, who is the secret leader of the bandits, appoints him a deputy and assigns him to protect a stagecoach, planning to have him killed by two henchmen posing as passengers. Waller, seeing McCallister's danger, and aware that Wanda had fallen in love with him, tips him off about the identity of the passengers, thus enabling him to thwart their plans and save the coach and its gold. McCallister innocently tells Foster of Waller's tip, and shortly thereafter Foster murders Waller surreptitiously. Wanda suspects Foster and tries to convince McCallister of his guilt, but McCallister sticks to his belief in Foster even when a vigilante committee is formed by Wanda and a group of townspeople. The Vigilantes finally have a showdown battle with the bandits and McCallister becomes convinced of Foster's duplicity. In a final gun battle, he captures Foster, thus avenging Wanda's father and becoming reconciled with her.

It was produced by Colbert Clark, and directed by Ray Nazarro, from a screenplay by Barry Shipman.

Harmless for the family.

### **"Here Come the Marines" with Leo Gorcey and the Bowery Boys**

(Monogram, June 29; time, 66 min.)

Although it has been given a good title, this latest addition to the "Bowery Boys" pictures is one of the weakest of the series. It may prove fairly acceptable to the avid followers of the series, but others probably will find it boring, for the comedy is flat and the action slow. One of the annoying features is the constant use of a whistle by Huntz Hall, who through his usual stupid actions is promoted to be a sergeant. William Beaudine is a good director, but it seems as if even he could not have done better with the weak story material. The photography is clear:—

Leo Gorcey receives a notice from his draft board informing him that he had been drafted. When he appears for induction he chooses the Marines as the service he wants to be in. When Gorcey hears that Huntz Hall, too, had been drafted and had chosen the Marines, he informs his pals that he will cause much disturbance. Hanley Stafford, the colonel, makes Huntz a sergeant when he learns that he was the son of a dear friend of his, who had been in the Marines before his death. As a sergeant, Huntz makes life miserable for the other boys. On maneuvers one day, Gorcey and his pals come upon a badly beaten Marine lying in the road. Despite the doctor's efforts, the injured Marine dies. From certain clues it comes to light that the dead Marine had obtained proof of crookedness in a gambling joint in town, which joint was frequented by Marines, and the gamblers, fearing exposure, had murdered him. Gorcey

and his pals go to the gambling joint and gamble, but every time they win, the dice, as well as the cards, change automatically and show them to be losers. Gorcey then decides to gather evidence of the joint's crookedness. The owners, aware that Gorcey and his pals had been collecting evidence against them, decide to compromise them; they order some of their girl-friends to vamp Gorcey and his friends. Despite the vamping girls, however, as well as the machinations of a crooked sheriff, Gorcey and his gang eventually prove that Paul Maxey is guilty of the murder. The regiment changes command, and it all ends with Huntz demoted to private while Gorcey is upped to sergeant.

Jerry Thomas produced it from a screenplay by Tim Ryan, Charles R. Marion and Jack Crutcher.

Unobjectionable morally.

### **"Has Anybody Seen My Gal" with Charles Coburn, Piper Laurie and Rock Hudson**

(Univ.-Int'l, July; time, 89 min.)

A good comedy with some music, photographed in Technicolor; the general run of audiences should find it a thoroughly satisfying entertainment, the kind that permits one to sit back and relax. Set in the year 1928, when flappers, racoon coats and speakeasies were in vogue, the story revolves around a wealthy old bachelor who decides to leave his fortune to the family of the girl who had turned him down years previously. Charles Coburn, as the crochety but loveable bachelor, is in top form. Amusing situations are prevalent throughout because of the fact that he visits the family incognito and becomes their boarder in order to watch their reaction to sudden wealth, after he gives them \$100,000 anonymously. Considerable comedy stems from Coburn's working as a soda jerk to cover up his identity, and from his being branded as an old reprobate by the local judge after he gets caught in two raids—in a speak-easy and a gambling joint—while trying to protect the reputations of the younger members of the family. Even though the story is mostly farcical in content, it has considerable human appeal:—

Having decided to leave his fortune to the family of the sweetheart who had rejected him in 1890, Coburn travels to a small Vermont town to find out what kind of people they are. He learns that his old flame had passed away; that Lynn Bari, her daughter, is married to Larry Gates, a struggling druggist; and that they lived in a modest home with their three children, including Piper Laurie, William Reynolds and Gigi Perreau. By a ruse, Coburn tricks the family into taking him in as a boarder, and he manages to get a job as a soda jerk in Gates' drug store, where he meets Rock Hudson, Piper's boy-friend. After living with the family for a period, Coburn sees to it that they are given \$100,000 from an unknown benefactor. There is an immediate change in the happy, easy-going family when Lynn, seeking social standing, compels her husband to sell the drug store and their home while they move into a large mansion. Moreover, she forces Piper into an engagement with Skippy Homeier, of a socially prominent family, despite her love for Hudson. Meanwhile Coburn moves in with Hudson and continues working at the drug store for the new owner. At a lavish party given by Lynn to announce Piper's engagement to Homeier, Gates, who had been spending money recklessly to meet the bills incurred by Lynn, announces that he is broke. The guests, including Homeier and his parents, leave in a huff. Shorn of their wealth, the family returns to normal living and, under Coburn's guidance, they buy back the old house and the store, while Piper and Hudson resume their romance. Coburn, still keeping his identity a secret, leaves town, satisfied that the family had learned enough of a lesson to be entrusted with his estate.

It was produced by Ted Richmond, and directed by Douglas Sirk, from a screenplay by Joseph Hoffman, based on a story by Eleanor H. Porter.

Fine for the family.



### **"Jumping Jacks" with Dean Martin, Jerry Lewis and Mona Freeman**

(Paramount, July; time, 96 min.)

This zany comedy should prove to be a riot to the Martin and Lewis fans, for as Paratroopers who get all fouled up with the Army brass they are cast in the type of story that is ideally suited to their talents. Though the action is a little slow at the beginning, it picks up as the story progresses and frequently reaches hilarious proportions, particularly towards the finish. One begins laughing at the very beginning, as soon as Jerry Lewis appears on the screen. The comedy, of course, is mostly slapstick, with Lewis doing laughingly stupid things that turn out to be wise moves. The most laugh-provoking part of the film is where Lewis accidentally falls out of a plane without his parachute and lands on Martin's parachute, resulting in suspense that is of the "Safety Last" variety. Worked into the many amusing complications that arise throughout the action are several musical numbers featuring, of course, Dean Martin's singing. The photography is clear:—

With Dean Martin in training with the Paratroops, Jerry Lewis carries on their song-and-dance act with Mona Freeman as his new partner. One day Jerry receives a wire to report to Camp Belding for a highly secret mission. He rushes there and discovers that Dean had sent him the wire because he wanted him to help the boys in his company put over a show. Jerry quickly agrees and, to pass him off as a soldier, the boys give him the uniform and credentials of Richard Erdman, a real sad-sack, who agrees to go into hiding. The camp shows proves so successful that the General orders that it be sent on a tour of the other camps. Jerry, not being a soldier and committed to a night-club engagement in New York, tries to make a break, but the others compel him to remain lest the hoax be discovered and they be court-martialed. Life in the Army, coupled with its vigorous training, proves a nightmare to Jerry, and though he has several mishaps at the drill jump the sergeant takes a liking to him and shows him special favors. In the complicated events that follow, Erdman is found and arrested, after which Jerry is hunted as his impersonator and possible spy. In the midst of this confusion, Jerry becomes involved in maneuvers. He unwittingly covers himself with glory and wins high praise from the General. Unable to take any more "punishment," Jerry confesses all to the General, but the General is so impressed with him that he has him sworn into the Paratroops at once.

It was produced by Hal Wallis, and directed by Norman Taurog, from a screenplay by Robert Lees, Fred Rinaldo and Herbert Baker, based on a story by Brian Marlow.

Suitable for any type of audience.

### **"Confidence Girl" with Tom Conway and Hillary Brooke**

(United Artists, June 20; time, 81 min.)

A fairly interesting program melodrama. As indicated by the title, the theme of the story is swindling, and the action shows in detail the methods employed by a slick confidence man and woman who work as a team to put over their ingenious schemes. The plot is not too convincing, but the good acting of Tom Conway and Hillary Brooke manage to overcome most of its deficiencies. The picture, however, is too long for what it has to offer; some judicious cutting would make it more suitable as a supporting feature and at the same time would serve to speed up the slow action, the result of too much talk. The production values are modest, and the photography clear:—

Conway, a slick confidence man, operates a private detective agency as a blind and induces an insurance company executive to employ him to track down Hillary, who was really his accomplice. Conway secures the cooperation of the Los Angeles police, who help him to trap Hillary when she steals an expensive coat from a department store. He permits her to escape, however, and tells the police that she had pulled a gun on him. Capitalizing on his tie-up with the police, Conway, while leading them to believe that he is on her trail, carries out several swindle schemes with her. In due time he gets together with Eddie Marr, a night-club operator, and devises an elaborate clairvoyant swindle. They have the entire nightclub rigged up with hidden microphones and other devices that enable them to learn something about the patrons. Hillary, as the supposed medium, is then able to give the patrons astounding information about themselves. The purpose of the plan was to convince the patrons of Hillary's extraordinary psychic powers so that

some of them, on her recommendation, will buy phony copper stock. Meanwhile the police find reason to become suspicious of Conway and begin to investigate him. Because of his contact with the police, Conway is able to gather inside data on a murder case. He uses this information to track down the identity of the murderer. Hillary, in turn, uses the information in her act. It boomerangs, however, when the murderer, to save himself, sets out to kill a key witness. In order to make the police act in time to save the witness' life, Hillary confesses openly that her clairvoyant stunt is a hoax. Although placed under arrest, Hillary and Conway look forward to an honest, normal existence as man and wife upon their release.

It was produced, written and directed by Andrew L. Stone.

Adult fare.

### **"She's Working Her Way Through College" with Virginia Mayo, Ronald Reagan and Gene Nelson**

(Warner Bros., July 12; time, 101 min.)

This Technicolor musical comedy with a campus life background is a mixture of good stuff and of boring action, but balancing one against the other the whole emerges as a light-hearted entertainment that should give pleasure to the movie-goers. On the credit side are the beautiful girls, glamorized by the color photography, the sprightly dancing and songs, and the youthfulness of the players. On the debit side is the fact that the players, particularly at the beginning, do nothing but gab, gab, gab, arresting the action. The funniest situation is where Roland Winters, as the pompous chairman of the college board of trustees, who sought to expel Virginia Mayo, a student, because it had been found out that she had worked in burlesque, discovers that she is the same girl to whom he had given a mink coat and had made improper proposals. The audience enjoys his predicament. Although the story is based on the stage play "The Male Animal," which is considered one of the best comedies of the American stage, and which Warners produced as a picture in 1942, this version does not bring out the play's values. In fact, this story is no more than a mixture of ideas from "The Male Animal" and "Varsity Show," which Warners produced in 1937. Ronald Reagan is a very good actor, but he is too serious for a comedy role. Gene Nelson is a fine dancer, and his acrobatic dance number in a gymnasium is a highlight of the picture. Miss Mayo is very good; she is, in fact, the best player in the cast:—

Virginia aspires to become a writer, but repeated rejection slips convince her that she needs a college education. An accidental meeting with Reagan, her former high-school teacher, when he wanders into a burlesque house where she was appearing, induces Virginia to enroll in Midwest State, where Reagan taught playwriting. On the same night she meets Reagan, Virginia has a disagreeable experience with Winters who, under an assumed name, uses a mink coat to entice her to his hotel suite. She repels his advances and he checks out of the hotel before she can return the coat. Virginia begins the fall semester at Midwest State, where Gene Nelson, the football star, welcomes her warmly, much to the chagrin of Patricia Wymore. In the course of events, Virginia is instrumental in inducing Reagan to put on a musical instead of the usual classic play for the school's annual dramatic presentation. At this point Don Defore, an ex-All-American football star, shows up and starts making a play for Phyllis Thaxter, Reagan's wife. Reagan becomes drunk in an effort to drown his resentment, all of which finally results in a better understanding between Phyllis and himself. Meanwhile Virginia, working hard to make the musical a success, finds herself in trouble when the jealous Patricia, having discovered her burlesque past, exposes it. Winters demands that Virginia be removed from the cast and expelled from school. Reagan resents his stand and makes a stirring speech in which he condemns Winters as being undemocratic. Virginia, fearing that Reagan might lose his job, rushes to see Winters and cannot control her laughter when she recognizes him as the man who had made dishonorable proposals to her. Under threat of exposure, she compels Winters not only to reverse his stand in her own case but also to promote Reagan to a full professorship. William Jacobs produced it, and Bruce Humberstone directed it, from a screenplay by Peter Milne, based on the play "The Male Animal," by James Thurber and Elliot Nugent.

Unobjectionable for the family.



## A WAY TO ATTRACT THE CHILDREN

In a speech made before the convention of the Kentucky Association of Theatre Owners in Louisville, on May 29, Trueman T. Rembusch, president of Allied Theatre Owners of Indiana, and past national president of Allied States Association, made some significant remarks in regard to the decline in child patronage and the importance of regaining this patronage. Here is what he had to say:

"The most alarming condition of the general box-office decline in television areas is the decline of attendance of children in the age group from 5 to 12 years of age. It is an alarming condition for this age group, and many of us have forgotten this fact was the foundation upon which our industry was built and developed to maturity over the years. Not that this age group was important box-office money-wise but they were important in that they shanghaied their parents into attending the movies and as this group made the transition from the children's admission scale to adult admission scale they were firmly indoctrinated in the need to secure a healthy emotional outlet by regularly attending the theatre. And they then became the mainstay of the box-office, as is commonly known, the 12 to 23 age group.

"Today television has weaned children away from the theatres or prevented them from becoming regular patrons. They have done this by consistent programming of a lot of old western pictures on Saturday or Sunday afternoons, pictures whose production costs the motion picture exhibitors paid for originally so that the producers could amortize their investments and are now being used by TV at a pittance, to destroy theatre patronage.

"That this 5 to 12 age group is important to any successful merchandising method of any retail business cannot be denied. The kids run the homes; I know for I have six kids. Such successful operators as the A & P Supermarkets, Walgreen Drug Stores, your breakfast food manufacturers, your toothpaste manufacturers and multitudes of others all know that if you sell the child you have the parent with his hand in his pocket ready to make the purchase.

"The motion picture industry, and we might as well face it, has lost its ability to attract the children to the theatres regularly by employing only the sole medium, motion pictures. This because TV has gorged the kids' entertainment stomach with free motion pictures. If we are going to get children into the theatres and get them to bring their parents, then we must follow the same pattern of the smart merchandisers of the present day.

"For instance, I have a tear sheet from the Wabash, Indiana *Plain Dealer* with the ad of the local Atlantic & Pacific Super Market. Note they are giving away a Cocker Spaniel, free balloons, etc. The whole give-away pitch is aimed at the kids. Now it is obvious that children do not do the family shopping at the super markets. Yet A & P and others know that if you get the kiddies, you are going to get the parents' dollars.

"If we exhibitors are to survive we must recognize that fact and begin merchandising to get the kids back. In February of this year, when I had completed two years as National President of Allied States Association, I was happy to once again be able to devote full time to the operation of my theatres. I had been busy working for the independent exhibitors nationally and had neglected my own operation. I found that we had lost a big percentage of the kid trade. By virtue of my extensive traveling as National President, I knew this loss of children's patronage was true in most theatres of the country. In our regular weekly managers' meetings we began planning how to get the kids back. One conclusion we reached was that you can't get them back with a single shot promotion. Finally we started in one town, saturated with TV, with a pilot promotion—it was a six-week's give-away. Each Saturday matinee, free gifts were given to the kids along with a coupon that gave the kiddies a chance to participate in a pony give-away to be held at the final Saturday matinee. The first week we gave the kids buying tickets a pencil yo-yo. It cost seven cents. The next week—star badges that cost a cent and a half, the third week a miniature harmonica that cost five cents, etc. The average cost of the give-aways, per child, will be about three and a half cents. The first Saturday of the give-away we played to more than twice as many children than average; the same was true of the second week and of the third week. We found that a good percentage of the kids saw the trailers of our coming attractions and

were coming back during the week and bringing their parents. The plan is being placed in operation in all of our towns as rapidly as possible. We sold the deal through the local newspaper; we put out handbills; each week we have trailers plugging the gift of the week—the pony is in front of the theatre each Saturday with a sign on it telling of the date of the final give-away and listing the free gifts each week.

"Dollar-wise I know our profits will not be great from our endeavor. However, I am sure that by the end of the six-week's promotion the children who have enthusiastically participated each week will have become regular Saturday matinee customers. Create in a child a habit and it's hell to break the child of the habit. I know this is true for my children are accustomed to attending the theatre each Sunday afternoon and there's the devil to pay at our house if anything interferes with their attendance at the theatre. And they won't accept a picture on television for a substitute on that afternoon. Therefore, if we give the child the habit of going to the movies on Saturday we will get a good percentage of them again during the week. In the operation of my theatres we are going to continue shooting at the kiddie trade with regular organized promotion give-aways. We are out to get the kiddies for we know if we get them we'll get the parents and we also know that eventually when these kids grow into adult admission patrons they will be schooled and will believe in the benefits derived from regularly attending the theatre."

## "Stolen Face" with Paul Henried and Lizabeth Scott

(Lippert, June 6; time, 71 min.)

A fair program picture, suitable for the lower half of a double bill. It was produced in England, and the only American players in the cast are the two leads. Though the picture has not been produced badly, the story is only mildly interesting, for the action is unconvincing and unpleasant. Lizabeth Scott plays a dual role: in the one she is a pianist and honorable girl, in the other she is a girl with criminal tendencies. The story revolves around a prominent plastic surgeon's belief that remaking the face of a criminal will remake also that person's criminal ways. While this has happened in real life transformations, the remaking of a criminal girl's face in this picture does not ring true. The photography is dark:—

Dr. Philip Ritter (Paul Henried), a renowned London plastic surgeon, experiments on the inmates of a woman's prison in the belief that changing the defective faces of criminals to normal will help rehabilitate them. In the course of events, he wins the confidence of Lily (Mary MacKenzie), a convicted girl, when he promises that plastic surgery will give her a pretty face. While on a short vacation, Ritter meets Alice Brent (Lizabeth Scott), an American pianist, and falls in love with her, but when he proposes marriage she reveals that she is already engaged to someone else. While Alice is on a European concert tour with her fiancé, Ritter operates on Lily with highly successful results—her face turns out to be identical to that of Alice's. Believing that the remaking of her face has remade also her character, Ritter marries Lily (now played by Miss Scott) despite the attempts of his friends to discourage him. Although Lily has everything in life, she soon begins stealing. Ritter adjusts matters on two different occasions and prevents her arrest, but when he suggests psychiatric treatment she resists him. Meanwhile Alice returns from her concert tour to admit to Ritter that her refusal to marry him had been a mistake, only to find him married to Lily. Ritter's wife becomes resentful when she discovers that Alice was the model for her "stolen face"; defying Ritter, she resumes friendships with a group of disreputable underworld characters. When Alice refuses to run away with him, Ritter decides to murder his criminal wife. He plans to commit the deed in a compartment aboard an express train, while en route to a medical convention in Scotland. Alice, guessing his intentions, boards the train and, in a mixup of identities, is nearly killed when Ritter mistakes her for Lily. Alice screams and Ritter comes to his senses just as Lily finds them together. Lily starts a violent scene and, in the excitement, accidentally falls to her death from the speeding train. The tragedy reunites Ritter and Alice.

Anthony Hinds produced it, and Terence Fisher directed it, from a screenplay by Richard Landau and Martin Berkely. For adults.



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### THE HARTFORD SYMPOSIUM

On Wednesday, June 4, some one hundred and fifty publishers, managing editors and theatre editors of Connecticut daily newspapers met with representatives of the Motion Picture Association of America, COMPO and executives of leading theatre circuits operating in the state for a frank discussion of the theatre and motion picture business as it relates to newspapers and the motion picture industry as a whole. The meeting was held at the *Hartford Times* Tower atop Talcott Mountain, in Connecticut, and the host was Francis S. Murphy, editor and publisher of the *Hartford Times*, who arranged the symposium as a follow up, on an enlarged scale, of a similar conference that he had arranged on February 5. As one result of that meeting, it will be recalled, several newspapers lowered their higher amusement advertising rates to that of the regular rate that is charged to all other commercial enterprises.

In his talk before the gathering, Eric A. Johnston, president of the MPA, hit out in no uncertain terms at the higher premium rates that most newspapers in the country charge for motion picture advertising. Terming these premium rates as "archaic, discriminatory and just plain unfair," Mr. Johnston threw the following questions at the newspaper people present and asked them to come up with some answers:

"Why do newspapers charge premium rates for advertising?"

"Why must it cost more to advertise the film that's playing at the Bijou Theatre than the products of other American industries now classified as general advertisers?"

"By what economic logic is the motion picture theatre required to pay more to advertise its wares than other enterprises with local distribution?"

The newspapermen apparently were prepared for the pitch made by Johnston for, when given a chance to express themselves, a number of them, including Mr. Murphy, came up with emphatic answers to his questions. Mr. Murphy, who made it clear that he thought that ad rates were "too god-darned low," pointed out that the rates on national film advertising in his own paper was thirty-three per cent higher than the local rate because he has to pay a fifteen per cent commission to advertising agencies as well as a fee to his own advertising representatives.

The gist of the replies made by the other newsmen who answered Mr. Johnston was that a higher rate for movie ads was necessary because of the high cost of maintaining an amusement page, which requires a Hollywood column and feature publicity stories and news items having to do with motion pictures. They added that movie ads that appear on the amusement page are given special space and that the theatres must pay for it. Several newsmen stated that they would charge the lower commercial rate for movie ads if they could place those ads into any position in the paper, along with other commercial advertising, but they added that the theatre managers would be the first to put up a howl.

In between their different remarks on ad rates, the newsmen suggested that, instead of seeking a reduction in ad rates, the theatres should try to improve their business by showing the feature pictures at more convenient times; making their seats more comfortable; providing parking facilities with attendants to park the cars; improving the quality

of pictures; and eliminating objectionable art and advertising. At one point, Mr. Murphy stated that he has often found obscenity in movie advertising when none exists in the picture. He cited as an example a recent Helen Hayes picture, presumably "My Son, John," stating that he had twice rejected the advertising presented on the picture, and though he had accepted the third advertisement he found it "hard to swallow."

A most effective talk was given by Oscar Doob, an executive of Lowe's Theatres, who deferred a prepared speech to point out to the newsmen that the plea for a reduction in ad rates was not projected as a frontal attack to destroy a newspaper's rate structure. He pointed out that a reduction in the rate would not serve to reduce his own company's advertising budget, and indicated that it might very well to increase the budget and thus give more business to the newspapers. The effect of reduced rates, he said, would be for his company to place more advertising.

Despite a note of hostility that crept into the remarks of the newspapermen during the discussion on ad rates, the symposium left one with the impression that a step forward had been taken towards a better understanding between the press and the motion picture industry, and that both groups left the meeting with a fuller appreciation of each other's problems.

It is to be hoped that Mr. Johnston will follow through on his contemplated plan to hold similar meetings this fall in other sections of the country, for there is much to be gained from giving the nation's newspaper editors and publishers an opportunity to learn first hand of the industry's problems, its accomplishments, and its aims, as well as of the importance of the movie theatre as a basic part of community life. The industry, on the other hand, will have an opportunity to learn just how the newspapers feel about some of our own faults. And some constructive criticism, such as was given to the industry in Hartford, should be beneficial if we are wise enough to take corrective steps.

### A FINE AMBASSADOR

A highlight of the Hartford symposium was the speech given by Ronald Reagan, the popular actor, who is president of the Screen Actors' Guild.

Mr. Reagan is an excellent speaker, and he delivered a very able and interesting talk on the problems of the motion picture industry, particularly on the subject of the need of closer cooperation between the industry and the press on news coverage, as well as of the need for a "better balance" of the news that is printed about Hollywood and its personalities.

As an example of what he meant by "better Balance," Mr. Reagan cited an instance of an actor who made the front page of a Los Angeles newspaper after he had been found guilty of a misdemeanor. On the same day, more than 500 other persons in the Hollywood area were found guilty of the same violation, yet the story of the 500 was buried on the back page and told in one short paragraph.

Mr. Reagan put up a strong defense of the industry against charges of widespread communism, and he criticized sharply Hollywood correspondents who, lacking journalistic integrity, invent and distort news, "some of which makes us look like a bunch of nitwits and juvenile delinquents."

(Continued on back page)



### **"Diplomatic Courier with Tyrone Power, Patricia Neal and Stephen McNally**

(20th Century-Fox, July; time, 97 min.)

A very good spy melodrama, set against a post-war European background and revolving around an American diplomatic courier who finds himself drafted by the Counter Intelligence Division to help track down an important Soviet document. The story itself follows a pretty standard pattern, but the expert direction and acting make it exciting and suspenseful from the opening to the closing reels. The ambushes, fights, chases and counterspy intrigues keep the action humming at a high melodramatic pitch, and many of the situations are thrilling. Tyrone Power, as the heroic and slightly bewildered courier, is most effective. Added interest is given to the proceedings by Power's involvement with two women, one of whom, a seemingly flighty American playgirl, proves to be a Soviet spy. Good support is given by Hildegard Neff as a girl who works for the Soviets and spies on them while pretending to spy on the Americans:—

Briefly, the complicated but not confusing story opens with Power given an assignment to fly from Paris to Salzburg to pick up an important document from James Millican, of the American Embassy in Bucharest. En route, he becomes friendly with Patricia Neal, a gay young widow from Indiana, who was going to the Salzburg music festival. Arriving at Salzburg, Power finds it necessary to join Millican on a train, and the latter, followed by several mysterious characters, is murdered before he can deliver the document to Power. Shortly afterwards, at an American military station, Power is persuaded by Stephen McNally, a colonel in the C.I.D., to accept an assignment to go to Trieste to track down Hildegard Neff, a known Soviet agent, who had been on the train with Millican. In Trieste, Power goes on a tour of night-clubs and cafes, hoping to locate Hildegard, while McNally and his aides stay close to him for protection. Meanwhile Stefan Schnabel, head of Soviet Intelligence in the area, instructs his agents to tail Power, for Schnabel, too, sought the document which was a complete Soviet timetable for the invasion of Yugoslavia. Power runs into Patricia at one of the night-clubs and renews his friendship with her. In due time he manages to track down Hildegard. She tells him that, though she was employed by Schnabel, she had been cooperating with Millican who had promised to take her to the United States. But before Power can get more information from her he is set upon by Soviet agents and beaten until rescued by McNally. In the complicated events that follow, Power finds good reason to suspect Hildegard of lying, but after many melodramatic twists and turns of the plot it comes out that Patricia is a Soviet spy while Hildegard, who had managed to get the document into McNally's hands, was sincere. The story ends with Power risking his life in a successful attempt to save Hildegard from Schnabel's vengeance, after which both realize that they are in love.

It was produced by Casey Robinson, and directed by Henry Hathaway, from a screenplay by Mr. Robinson and Laim O'Brien, based on the novel "Sinister Errand," by Peter Cheyney.

Suitable for the family.

### **"California Conquest" with Cornel Wilde and Teresa Wright**

(Columbia, July; time, 80 min.)

Despite the amateurish direction, "California Conquest," photographed in Technicolor, should go over fairly well with the adventure-loving fans, for the action is fast and the hero wins the spectator's good will by his risking his life to save others. The story deals with the bad Mexican rule when California was part of Mexico, and the determination of the Spanish Dons to bring their land under American rule so that they may live in peace and liberty, heritages that were threatened by the desire of some mercenary element to turn California over to Russian rule for profit. The spectator's attention is held tense throughout. There are raids on horseback and on foot, as well as sword duels, thrilling the spectator. The color photography is very good:—

Cornel Wilde, a dashing young Don, is tired of Mexican rule and is one of an ever-growing group of Californians who, fearing the claims of the British, French and Russians on their homeland, hope to induce the United States to take over so that they may live in peace and freedom. John Dehner, a wealthy and ambitious landowner, pretends to

have the same hopes but actually plots to turn California over to the Russians in the belief that they will set him up as Governor. Dehner hires Alfonso Bedoya, an outlaw chief, to help him in his nefarious scheme. Bedoya, acting on Dehner's orders, raids the Los Angeles gun-shop of Hank Patterson for guns and ammunition, killing Patterson in the process. Teresa Wright, Patterson's daughter, vows to avenge her father's murder. Wilde meets and falls in love with Teresa, and becomes involved in a duel in which he kills Dehner's boorish brother because of his attentions to Teresa. Suspecting that Bedoya is in the pay of a foreign government, Wilde decides to masquerade as a peon to learn Bedoya's plans. Teresa, determined to kill Bedoya, induces Wilde to let her go along on the mission. At Monterey, Wilde and Teresa learn the truth about Dehner and Bedoya, and both join Bedoya's band of cutthroats to keep a close watch on his movements. Bedoya discovers Wilde's identity and orders him to be whipped, but Teresa, grabbing a gun from one of the cutthroats, effects his release. Both escape after Teresa shoots and kills Bedoya. Meanwhile Dehner leaves for a Russian-held fort in the north, where he arranges for troops to help him overthrow California's government. Wilde, however, succeeds in thwarting Dehner, and in the battle that follows he kills Dehner while his army of rancheros defeats the Russian troops. With the danger to California eliminated, Wilde and Teresa decide to marry.

Sam Katzman produced it, and Lew Landers directed it, from a story and screenplay by Robert E. Kent.

Unobjectionable for the family.

### **"Francis Goes to West Point" with Donald O'Connor and Lori Nelson**

(Univ. Int'l, July; time, 81 min.)

If the previous "Francis" pictures have proved popular with your patrons, this one, too, should satisfy them, for it repeats the series' basic joke wherein Donald O'Connor gets himself into all sorts of predicaments because of his friendship with Francis, a talking mule—a friendship he cannot reveal to others lest they think him daffy. This time O'Connor finds himself in trouble as a cadet at West Point when the mule shows up as one of the Army's mascots. Many of the situations are highly comical, particularly those that have the mule giving advice to both the football coach and the commandant, with both men fearing to talk about it lest they be considered "balmy." The situations that result in O'Connor receiving constant walking punishment are mirth provoking:—

Working in an atomic energy plant, O'Connor is tipped off by Francis that enemy agents are going to blow up the plant. He passes this information along to the authorities, who capture the would-be saboteurs. O'Connor receives an appointment to West Point as a reward for his alertness. Arriving at the Academy, O'Connor is roomed with William Reynolds and Palmer Lee, the Army's star quarterback. He does badly in class and faces expulsion until Francis shows up as an Army mascot and starts to tutor him. As a result, O'Connor zooms to the top of the class. Meanwhile Les Tremayne, the commandant, encourages a romance between Alice Kelly, his daughter, and Reynolds, who was in love with Lori Nelson. Alice, in turn, takes a liking to O'Connor. When the football team has trouble in a game, Otto Hulet, the coach, is astounded to hear Francis suggest that he employ certain strategy. He follows this advice and Army wins the game. Francis' advice to the coach helps the team win three more games but makes a nervous wreck of the coach. Complications arise when Reynolds secretly married sister writes him that she is going to have a baby. O'Connor finds the letter on Lee's bunk and assumes that Lee is married and a prospective father. In his efforts to protect Lee from expulsion, O'Connor makes such a mess of matters that the commandant is led to believe that one of the three roommates is married. O'Connor's refusal to answer questions results in his dismissal, and this turn of events upsets Lee and affects his playing in the football game against Navy. But with Alice's help and an assist from Francis, the commandant learns that none of the three roommates are married, and O'Connor is reinstated. It all ends with Francis astounding the entire football team by walking into the dressing room and advising them how to win the game against Navy.

It was produced by Leonard Goldstein, and directed by Arthur Lubin, from a story and screenplay by Oscar Brodney.

Good for family audiences.



### "Carrie" with Jennifer Jones, Laurence Olivier and Miriam Hopkins

(Paramount, August; time, 118 min.)

Based on Theodore Dreiser's classic novel, "Sister Carrie," this adult drama has been given a fine production and sensitive direction and acting, but its tragic story of illicit love in the early 1900's is so somber and depressing that its appeal to the general run of audiences will be limited. The picture probably will stand a better chance in the large metropolitan centers than in the smaller towns and cities, where audiences may find the story too heavy going. The proceedings are unrelieved by comedy throughout the almost two-hour running time, except for an occasional smile provoked by Eddie Albert as a flashy traveling salesman. There are a number of highly dramatic situations, but on the whole the picture is unpleasant and distasteful in that it tries to win sympathy for the heroine, who is shown living out of wedlock with a man she dislikes and then falling in love with a man who leaves his family and marries her bigamously, after absconding with his employer's money. The inconclusive ending may prove disappointing to those who may otherwise enjoy the film:—

Jennifer Jones, a country girl, arrives in Chicago to make her way in the world and goes to live with her impoverished sister and brother-in-law. She slaves in a sweat shop, from which she is fired when she injures herself. Not wishing to become a burden on her sister, she seeks help from Eddie Albert, a traveling salesman she had met on the train, and before long he inveigles her into becoming his mistress. Jennifer and Albert become acquainted with Laurence Olivier, a dignified and prosperous manager of a fashionable restaurant, and while Albert is out of town Jennifer and Olivier fall deeply in love. Having long lived unhappily with Miriam Hopkins, his shrewish and socially ambitious wife, with whom he had two grown children, Olivier decides to leave his family for happiness with Jennifer. Stealing \$10,000 from his employer's safe, he deceives Jennifer into believing that his wife had agreed to divorce him, and takes her to New York where he marries her bigamously. A bonding company detective soon catches up with Olivier and compels him to return the unspent money. Now broke and branded as a thief in the restaurant trade, Olivier cannot find decent employment and is soon reduced to poverty. He becomes even more distraught when Jennifer discloses that she is going to have a baby. Miriam shows up at their squalid apartment one day and compels Olivier to sign a legal paper concerning some property under threat of jailing him for bigamy. Thus Jennifer learns for the first time that she is not married legally, and the shock brings on a miscarriage. With Olivier unable to find work of any kind, Jennifer secures employment as a chorus girl and supports him. She leaves him when he indicates a desire to be with his children. In the several years that pass, Jennifer becomes a successful actress while Olivier, lost without her, sinks lower and lower until he becomes a Bowery bum. Meanwhile she discovers that he stole for her and she searches in vain for him to repay him for the sacrifice. She eventually finds him waiting for her outside the theatre, where he apologetically asks for a quarter for food. With a heart full of compassion, she takes him to her dressing room and promises to take care of him, but when she leaves the room momentarily he takes a quarter from her purse and walks out of her life for good.

It was produced and directed by William Wyler, from a screenplay by Ruth and Augustus Goetz.

An adult picture.

### "Leave it to the Marines" with Sid Melton and Mary Lynn

(Lippert, Sept. 28; time, 66 min.)

Indifferent. A noble attempt was made at comedy, but without much success. Most of the action unfolds by dialogue, and Gregg Martell's efforts to appear as a rough sergeant seems to frighten nobody but himself. The different players act like simpletons. The photography is fair:—

Sid Melton and Mary Lynn, his sweetheart, go to the city hall for a marriage license. Mary waits outside while Sid goes in for the license, but he becomes so confused that he wanders into the Marine Recruiting Office where he is signed up. Sid, thinking that he had signed the marriage license, realizes what happened to him when he is sent in

for a medical examination. Too timid to speak up, he soon finds himself in a Marine uniform and ready for boot camp. When he goes outside, Mary is floored by the sight. At home, Sid packs with the intention of running away until his grandmother tells what a great warrior his grandfather had been. This inspires Sid to stay in the Marines and become a hero. At boot camp, however, he is a hopeless case, and Gregg Martell, the sergeant, develops a strong dislike for him. Meanwhile Mary, feeling that Sid needs her, joins the Marines and is assigned to work in the Commanding Officer's office, where Sid is stationed. The sergeant takes one look at Mary and falls for her, making Sid miserable. Maneuvers are held and a secret bomb is to be fired on a shed when Sid is seen entering it. The Commanding Officer, who had been viewing the proceedings on a television set, enters his jeep and heads toward the shed, accompanied by Mary. She bursts into tears when she sees the shed blow up, but her sadness turns to joy when she sees Sid appear with twelve puppies — he had left the shed just before the explosion. Sid is awarded a medal for heroism. A unit is about to depart for overseas when Mary walks up to the truck in company with Sid. She tells him that she will miss him because she was going abroad with the outfit. As the truck rolls away, Sid stands in the road waving to the departing Mary.

Sigmund Neufeld produced it, and Samuel Newfield directed it, from a screenplay by Oliver Hampton.

Harmless for the family.

### "The Lady in the Iron Mask" with Louis Hayward and Patricia Medina

(20th Century-Fox, June; time, 78 min.)

This swashbuckling adventure melodrama, photographed in color by the Natural Color process, ought to prove satisfactory to all movie-goers who enjoy fast action and plentiful heroics and thrills. The heroics are furnished by Louis Hayward, as D'Artagnan, and by Steve Brodie, Alan Hale, Jr. and Judd Holdrem, as Athos, Porthos and Aramis, respectively, the Three Musketeers. The thrills stem from the dueling between the Musketeers and the men of John Sutton, as the Duke de Valdac, who conspires to gain the throne of France by marrying the wrong princess, after having imprisoned the right one. There are plentiful horseback chases to add to the thrills. Patricia Medina, who plays a dual role, does not seem to be at her best. The color photography is beautiful, adding to the glamor of the scenes:—

With the death of King Louis, the regiment of the Musketeers is disbanded, and D'Artagnan and his Musketeer pals decide to enlist in the Guard of Princess Ann. Refused entrance the Musketeers fight their way into the Palace to the Princess' chambers only to be ordered out by the Duke de Valdac and Philip of Spain (Hal Gerard). D'Artagnan is summoned to appear before the Duke de Rochard (Lester Matthews), the Prime Minister, who informs him he is the only person that could save France. He explains that, eighteen years previously, twin daughters were born to the Queen, creating a situation that might cause civil war because there was no clear cut succession to the throne. To avoid a catastrophe, the Duke had ordered that the second-born Princess be imprisoned, and that her face be covered with an iron mask when grown. Now the Duke suspected that the imprisoned Princess had been brought to the Palace and that Ann had been taken to the prison because she would never consent to marry Philip, as the Palace had announced. Given confidential information of a certain birthmark that would identify Ann, D'Artagnan, accompanied by his three pals, undertake to rescue her. They soon find themselves opposed by de Valdac's men and, after many narrow escapes, capture four of them, change into their clothes, and bluff their way into the prison where the Princess Ann was kept. By presenting certain captured papers, D'Artagnan is able to have the Princess brought before him and manages to escape with her, despite being found out. They make their way to the Palace, where Ann confronts Louise, her twin sister, and tells her who her real betrayers are. After a fierce battle in which D'Artagnan kills de Valdac. Ann, through a clever ruse, gives the throne to her sister while she and D'Artagnan sail to America for a new life.

Walter Wanger and Eugene Frenkel produced it, and Ralph Murphy directed it, from a screenplay by Jack Pollexin and Aubrey Wisberg, based on Alexander's Dumas' "The Three Musketeers."

Family entertainment.



The effect Mr. Reagan had on his listeners is aptly summed up by Anne Norman of the *Hartford Times*, who had this to say in her report of his talk:

"If the motion picture industry wants an ambassador of good will, and it seems to need many, it would do well to enlist his services."

### COMPO THREE-MAN COMMITTEE COMPLETED

With the designation this week of Al Lichtman, distribution head of 20th Century-Fox, as representative of the Motion Picture Association of America on the three-man committee that is to guide the affairs of COMPO until the election of a president, the committee is now complete. National Allied has already designated Trueman T. Rembusch as its representative, and the Theatre Owners of America has named Sam Pinanski.

It took more than two and one-half months for the MPA to designate its representative and thus complete the committee. This procrastination has not, of course, helped to build up confidence in the organization, which has been floundering around because of the lack of an executive head. It is to be hoped that Messrs. Lichtman, Pinanski and Rembusch will be able to rebuild COMPO to the stature it deserves. The task, however, will not be easy.

### "Royal Journey"

(United Artists, Mar. 14; time, 50 min.)

This documentary film is a highly interesting account of the trip made by the present Queen of England, while she was still a Princess, to Canada, with a short visit to the United States. The spectator is taken along to the different colorful parts of Canada visited by the Princess, accompanied by the Duke of Edinburgh, her husband, and to the grand receptions that had been given to them, not only by the Canadian people, but also the President and people of the United States. It was photographed by the Eastman color process, new to the screen, which makes the picture extremely fascinating, for the color is as good as any that has thus far been used in pictures. The camera work is of a high standard, despite the difficulties encountered by the cameramen; the weather was good at the beginning of the trip, but inclement later on. The picture was shot in silent form, but it is narrated effectively.

It was produced by Tom Daly, directed by David Baird, and photographed by Osmond H. Borradaile.

Although it is a documentary film, exhibitors may use it as a second feature with fine results if they should exploit it adequately.

Good for all kinds of audiences.

### "WATER BIRDS"

(RKO, no rel. date set; time, 31 min.)

There is more entertainment in this latest of the Walt Disney True-Life Adventure series than there is in most films shown on the screen today. It shows water birds in their natural habitat. There is excitement and laughter in the behavior of these creatures—in their courtship, their clowning, the way they walk, their antics, their graceful flights, their food-getting, nest-building, feeding and breeding, with the Kodachrome color photography and Technicolor prints adding indescribable beauty.

The feeding habits of the different species of birds—pelican, tern, heron, egret, coot, killdeer, grebe, man-of-war, wood duck, cormorant, flamingo and many others, are presented most amusingly. Some of them are shown obtaining their food from submarine gardens, hunting under water. The pre-mating ecstasy of the Western Grebe is highly comical. After the female bird accepts the male bird as her mate, they tread the water at high speed, performing intricate swirls and turns, always in unison and with their wings folded.

Another courtship scene is that of two male coots who battle for the favor of a flirtatious female coot. They fight until one of them goes away defeated.

Strange bobbings and noddings of the gregarious Ganots,

nesting in close array, serve to identify married couples and to warn strangers to keep away.

Sixteen cameramen, many of them prominent in American universities, museums and wild-life associations, were required to photograph the picture, each having undertaken to photograph a particular bird species. They required almost three years to finish their work.

The pictorial magnificence of the film is enhanced by a brilliant music score, with one outstanding novelty being a sort of bird ballet of the air, in which the movements of the birds, their wing beats and flight patterns are set to the cadences of Franz Liszt's Second Hungarian Rhapsody. The effect is amazing.

It is the opinion of this critic that those exhibitors who may book "Water Birds" should advertise and exploit it as they would a top dramatic feature; it will pay them at the box-office.

Mr. Disney should be congratulated for this fine piece of work.

### "I Dream of Jeanie" with Ray Middleton, Bill Shirley and Eileen Christy

(Republic, June 15; time, 90 min.)

Fairly good, with a particular appeal to those who love good music, especially American music. It revolves around the life of Stephen Foster, the musical genius, who wrote songs that are close to the heart of every American. His love for Inez McDowell, played by Muriel Lawrence, is pathetic in that she marries another despite the many sacrifices he had made for her. Bill Shirley is effective as Foster, and he sings several of the songs in a very good voice. All told, more than twenty of Foster's songs are in the picture, most of them are sung by Ray Middleton, who does good work as head of the minstrel show. The minstrel show scenes should delight audiences. Eileen Christy, Miss Lawrence and a Negro chorus are among the others who sing. Miss Christy, who takes the part of Jeanie, seems to have qualities that will bring her to the forefront if given good stories. The action is fast in spots, but it is slow for the most part. Allan Dwan is a fine director, but only for strongly dramatic stories; a story of this type requires subtler direction. The Trucolor photography is good:—

Stephen Foster, a struggling composer in the middle of the 19th century, writes "Oh Susanna," which sweeps the country. Edwin P. Christy (Ray Middleton), the great minstrel singer, makes it his show's lead song. Inez, a pretty Cincinnati girl whom Stephen wants to impress, is too engrossed in classical music to realize the value of the song. As a matter of fact, she threatens mayhem to the man who had written it, unaware that the composer was her sweetheart. When Inez discovers this, she becomes angry. Not knowing anything about copyrights, Stephen is pleased when his song is published, omitting his name. His innocence is so great that when the publisher demands damages because he had sent the song also to other publishers, he thinks he has to pay. Dunning Foster, his business-like brother, decides to fight the publisher and compels him, not only to withdraw the suit, but also to pay Stephen a substantial sum, as well as royalties on all copies sold. Christy joins Dunning in promoting Stephen's career, and they soon have gala performances of his songs in many different cities. The public takes a great fancy to his songs, but Inez, insisting that the songs are common, induces him to confine his talents to the classics. Stephen is so infatuated with Inez that he destroys all his unfinished songs, but despite these sacrifices she marries another man. Heartbroken, Stephen runs away and wanders down the Mississippi River. Jeanie, Inez's younger sister, who always loved Stephen and his music, locates him in a low waterfront tavern in Natchez. When a tavern tough insults her, Stephen becomes involved in a brawl, after which he comes to the realization that Jeanie is the girl he really loved. He then writes the immortal song, "Jeanie With the Light Brown Hair."

It was directed by Allan Dwan from a story and screenplay by Alan LeMay.

Good for all types of audiences.



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### SOUND ADVICE FOR THE NEW TAX CAMPAIGN

In an organizational bulletin issued this week to members of National Allied, Abram F. Myers, general counsel and chairman of the board, had many significant things to say about the current industry demand for repeal of the twenty per cent Federal admissions tax.

Pointing out that the tax is confiscatory and no longer a figure of speech, Myers stated that "thousands of theatres which are losing money today and soon must close can be saved by the elimination of this tax." He added that this statement is not confined to the so-called "marginal" theatres but that "it applies to the large and erstwhile prosperous theatres as well." As an example, Mr. Myers cited the case of an exhibitor who had lost a \$250,000 deluxe house that he could have saved had he been permitted to retain the money that he had to turn over to the Government as admission taxes. "There probably is not a theatre in America today," said Myers, "whose net earnings even approximate the sum of the admission taxes remitted by it to the Government."

In alerting the exhibitors to the need of an immediate tax campaign, Myers stated that he did not believe that repeal can be secured in the final stages of the fast dying 82nd Congress. "The immediate problem," he said, "is to create a nationwide organization to carry on a campaign of education during the political campaign so that the industry will be fully prepared and in a strong position to launch a frontal attack on the tax when the new Congress takes over next January."

Stating that the industry will have a much stronger case to present to Congress this time than it had in 1950, when the efficient but inconclusive campaign was carried on under his own chairmanship, Myers said that, this time, "the industry's economical situation is much more desperate. There are those who say we must talk 'up,' not 'down,' but the facts are well known and we only fool ourselves by trying to hide them. Certain alleged non-profit organizations secured exemption from the tax last year — including the Metropolitan Opera and the great symphony orchestras — solely on the ground that they needed the money. They not only did not say that they would pass the benefits of the exemption on to their patrons, they frankly informed Congress that they needed the money and intended to keep it . . .

"In 1950 we were told by Congressional leaders that the industry could not hope to obtain relief from the tax if it did not pledge that the benefits resulting therefrom would be passed on to the public. Today we are in the same condition — possibly worse — as the orchestras were last year. No speaker before a Congressional committee will make any promise that the benefit of the repeal will inure to the patrons, because he will know that the hard-pressed exhibitors are going to retain the money — that they will have to do this in order to remain in business.

"This will mean that the theatres cannot ask their patrons to sign petitions for repeal, as was done in 1950. But in a thoroughly organized and efficiently conducted campaign, this kind of support will not be needed. If every man and woman engaged in the industry will join in the letter writing campaign and will have the members of their families and friends do likewise, and if all the suppliers of theatre equipment and concession goods and their employees and families will also join in, the mails will be flooded and no Congressman or Senator will be overlooked.

"However, the most important part of the job is to see that all present members of the House and Senate, and all candidates for the House and Senate, are personally solicited

and asked to commit themselves before the November elections. A politician is never so agreeable as when he is a candidate. The time to ask a favor of him is when he is seeking a very valuable one from you. Not only will you catch them in a mellow mood but you will be saving precious days and weeks. There simply will not be enough time to do this between election day and the opening of the new Congress. The general letter writing campaign can, of course, wait until Cole and McGee give the signal, probably in January."

By "Cole and McGee," Mr. Myers is referring to Allied's Col. H. A. Cole, of Texas, and TOA's Pat McGee, of Denver, who are co-chairmen of COMPO's committee to conduct a campaign to repeal the tax. The TOA recently named McGee to replace Bob O'Donnell, whose health does not permit him to serve.

In a reference to the recent Supreme Court rulings that the movies are a part of the press, Myers urged that, just as the newspapers would use their own editorial columns to exorcise a special excise tax on newspapers, the theatres should use their screens to defend the welfare of the motion picture industry. "It is to be hoped," he said, "that during the political campaign the theatres in each state will run a trailer showing the pictures of all candidates pledged to repeal, together with favorable comment, omitting, of course, those candidates who do not promise such support."

Myers further urged every one in the industry to give full support to the Cole-McGee committee and to carry out its policies even though certain individuals may disagree with those policies. He suggested that any one with a good idea should submit it to the committee so that it can be made available to all. "Above all," he cautioned, "no individual, no matter how rugged, should take any action or issue any orders contrary to the rules laid down by the committee — at least not without first taking up the matter with the committee. Pulling the rug out from under the leaders may gratify one's vanity or malice, but it is bad for the industry."

It is to be hoped that every one in the industry will heed the suggestions made by Mr. Myers, for no one is more qualified to give advice on how a repeal campaign should be conducted. The industry will long remember his masterful handling of the 1950 campaign, which missed out only because of the advent of the Korean War.

### THE ARBITRATION CONFERENCE

Having met in New York from June 16 to June 18, the Second Industry Arbitration Conference wound up its three-day meeting this week with the appointment of a "Committee of 10" to complete work on the draft of the arbitration system submitted by its Drafting Committee.

The Conference sought to accomplish the huge task of considering the Drafting Committee's 28-page report "paragraph by paragraph," but the large amount of detail involved and prior engagements of some delegates necessitated the appointment of the Committee of 10 to complete the work.

Neither the draft itself, nor the sections already approved by the Conference were released for publication.

The Committee of 10 includes the following:

From exhibition: A. F. Myers, Herman M. Levy, S. H. Fabian, Emanuel Frisch and Wilbur Snaper.

From distribution: Austin C. Keough, Adolph Schimel, Al Lichtman, A. Montague and William F. Rodgers.

The Committee of 10 will start its meetings in New York on June 30, and will set the date for the resumption of the full conference.



### **"Wagons West" with Rod Cameron, Peggy Castle and Noah Beery, Jr.**

(Monogram, June 29; time, 70 min.)

Those who like western melodramas in color should find this one highly entertaining, for there are plentiful heroic situations in which Rod Cameron combats the villains in an effort to protect the weak. The story revolves around the efforts of Cameron, hired as a wagon master, to lead a caravan of prairie schooners to California from Missouri through dangerous Cheyenne territory. His one worry is white cutthroats, who supply guns and ammunition to the Indians. There are several exciting fights between Cameron and the villains, as well as a thrilling Indian raid. Considerable human interest is aroused by Cameron's befriending Michael Chapin, a fourteen-year-old boy, who had run away from his parents' wagon because the organizer of the wagon train wanted to kill his dog. The action holds one's interest tense from start to finish. The Cinecolor photography is fine:—

On his way to Joplin, Missouri, to lead a wagon train west, Cameron comes upon young Michael, who had run away from his family's wagon because Frank Ferguson, the wagon train organizer, had ordered his dog killed. Cameron, assuring the lad that he will let no one harm his dog, takes him back to his family and meets Peggy Castle, his pretty sister. Cameron takes an immediate dislike to Ferguson, as well as to Henry Brandon and Riley Hill, his two braggart nephews. He soon gets into a fight with Brandon, who vows vengeance. Several days after the wagon train sets out for California, it is overtaken by two U.S. marshals searching for wagoners who had been smuggling guns and ammunition to the Cheyenne Indians. On the following day, Ferguson and his nephews have an argument with Cameron and, in a sudden flare of pretended anger, take their wagon and leave the train. Suspecting that they had resorted to the argument as a ruse to leave the train and smuggle guns to the Indians, Cameron, accompanied by Michael, follows on their trail. They soon come upon the wagon and find it guarded by Hill, while Ferguson and Brandon had gone to meet the Indians to make a deal. Cameron overcomes Hill and takes him and the gun-laden wagon back to camp. Meanwhile Ferguson and Brandon, unable to find the wagon after making a deal with the Indians, head for the safety of the camp. The irate Indians follow and attack. Brandon tries to kill Cameron by rifle fire during the battle, but Michael grapples with him and saves Cameron's life. All three smugglers are killed by Indian arrows, after which the Indians are driven off. Cameron follows them and makes a deal with their chief to let the caravan cross the territory unmolested.

Vincent M. Fennelly produced it, and Ford Beebe directed it, from a screenplay by Dan Ullman.

Suitable for all.

### **"Red Snow" with Guy Madison, Carole Mathews and Ray Mala**

(Columbia, July; time, 75 min.)

An ordinary "quickie" that may best be described as half documentary and half action melodrama. Set in Northern Alaska and revolving around the efforts of the U.S. Air Force to foil a Soviet attempt to test a secret weapon on loyal American Eskimos, the story is extremely ordinary and lacking in conviction. The most interesting parts of the picture have to do with the life of the Eskimos, their hunt for badly needed food, and the hardships and dangers they encounter when a tribe of them move across the frozen wastes to new territory. Although Guy Madison and Carole Mathews are listed as the stars, their parts are so insignificant that they hardly rate mention. The real star of the picture is Ray Mala, as the heroic Eskimo. The photography is fairly good:—

Personnel of a U.S. Air Force base in Northern Alaska keep a watchful eye on the Bering Straits separating Siberia and Alaska, and engage in Arctic rescue work among ice-stranded American Eskimos. From widely scattered points,

pilots and Eskimos alike see mysterious lights in the sky, and the base is alerted to watch for a secret Russian weapon. Meanwhile word comes that American Eskimos who, hungry for food, stray from the Little Diomed Island in the U.S. to the Big Diomed in the U.S.S.R. are never seen again. Among the Eskimo soldiers assigned to their tribes to seek information on Russian movements is Ray Mala, who finds his people half starved because of their fear to hunt in the dangerous border waters. After leading his people on a perilous hunt that nets them much needed food, Mala advises them to evacuate Little Diomed for the mainland, for safety and a steady food supply. The tribe, led by Mala, struggle across the breaking ice, losing many members as well as dogs and sleds. Meanwhile the Russians order a test made of their secret weapon, with Mala's tribe the intended target of the experiment. Luckily for the tribe, one of the Russian flyers, hating his country's aggression policy and realizing that he himself was slated to die on the mission, sabotages the plane and causes the secret weapon to explode harmlessly on American territory. Mala, near the scene of the explosion, secures a sample of the secret weapon, which he turns over to headquarters after he and his people are rescued from the treacherous ice floes by Air Force rescue planes.

It was produced and directed by Boris L. Petroff, from a screenplay by Tom Hubbard and Orville H. Hampton, based on a story by Robert Peters.

Suitable for the family.

### **"White Corridors" with an all-British cast**

(Rank, no rel. date set; time, 102 min.)

There is considerable merit to this English-made drama about life in a hospital, but much of what is shown is so grim and depressing that it will have little appeal for the general run of audiences in this country. For instance, not many people will find it pleasurable to see a little boy suffer through different stages of blood poisoning and then die, nor will they find it pleasant to listen to the clinical talk about different ailments or watch the sufferings and anxiety of patients who are afflicted with ulcers or a cerebral abscess. Although there is a main story line revolving around the romance between a woman surgeon and a pathologist and around their individual problems, much of the footage is devoted to surgical and hospital life, with the camera constantly switching to the personal problems of different characters, including doctors, nurses and patients. All in all, it seems best suited for discriminating patrons who are not squeamish. The American distributor of the picture has not yet been set:—

Googie Withers, a woman surgeon at Yoeman's hospital, is in love with James Donald, a research pathologist conducting experiments involving penicillin resisting infections. When the resident surgeon resigns his coveted position, Googie is faced with the difficult choice of competing for the post with Jack Watling, son of Godfrey Tearle, the senior surgeon, or accepting an appointment with a London hospital. Moreover, Watling, a playboy, was engaged to the daughter of the hospital's chairman of the board. Brand Inglis, a little boy, is brought to the hospital with blood poisoning, and when he does not respond to penicillin treatments, Donald redoubles his efforts to successfully conclude his experiments. Watling, in a hurry to take care of a personal matter, fails to diagnose a cerebral abscess in a young girl. Googie finds the girl in a state of collapse and orders an emergency operation. Learning of his son's carelessness, Tearle denounces him and decides to support Googie's application for resident surgeon. Meanwhile the little boy's condition becomes worse and he dies. Donald, who had accidentally become infected with the same blood poisoning, becomes very ill. Before delirium sets in he instructs Googie to use an untested serum that might save him. Knowing that all his experimental animals had died, despite the serum, but realizing that it offered Donald his only chance, Googie uses the same serum anyway, aware that she would face a murder charge if he died. He recovers, however, and Googie, aglow in the knowledge that she had saved the man she loves, decides to remain at the hospital with him.

It is a J. Arthur Rank Organization presentation, produced by Joseph Janni and John Croyden, and directed by Pat Jackson, who wrote the screenplay with Jan Road, based on the novel "Yoeman's Hospital," by Helen Ashton.

Adult entertainment.



### "The World in His Arms" with Gregory Peck and Ann Blyth

(Univ.-Int'l, August; time, 104 min.)

Those who enjoy lusty tales of adventure and romance, with the emphasis on continuous action, should get very good satisfaction out of "The World in His Arms." Photographed in Technicolor, it is a big-scale production that is set in the days of the Barbary Coast in San Francisco, with a good part of the action taking place at sea and in Alaska, when it was still owned by the Russians. Its story of an adventurous Yankee sealing ship captain who falls in love with a Russian Countess and saves her from an undesirable marriage is on the fabulous side, and many of the incidents involving brawls and heroics border on the incredible, but it all makes for gusty, colorful entertainment values that have proved popular in the past and should prove popular once again. There is nary a dull moment from start to finish, and there are touches of good comedy throughout the action. Worthy of particular mention is the race between two schooners on the high seas. These sequences are not only thrilling but are pictorially beautiful as well.—

Arriving in San Francisco after a successful voyage that netted him a fortune in seal pelts through poaching in Russian waters, Gregory Peck, an adventurous sea captain, engages an entire floor at an exclusive hotel to celebrate with his crew. Stopping at the same hotel is Ann Blyth, a Russian Countess, fleeing from Carl Esmond, a relation of the Czar, whom she had deserted at the altar in St. Petersburg. Ann sought to get to Sitka, Alaska, where Sig Ruman, her uncle, was the Governor General, and she engages Anthony Quinn, a seal-poaching rival of Peck's, to sail her there, but Quinn falls down on the task because of his inability to assemble a crew. Ann meets Peck at a ball and, pretending to be a lady-in-waiting, asks him to sail the Countess to Sitka. He refuses, but he pursues his courtship and within two days gets her to agree to become his wife and forget about Sitka. Esmond arrives in San Francisco on a Russian gunboat, kidnaps Ann and her retinue, and heads for Sitka, vowing to behead her uncle unless she marries him on their arrival. Ruman was in disfavor because of Peck's and Quinn's successful seal poaching. Awakening on his wedding day to find Ann gone, and also learning that she is the Countess, Peck goes on a drinking binge and within a week is without funds. In a drunken moment he offers to race Quinn to the Pribilof Islands, near Sitka, the winner to obtain the other's boat and entire catch of seals. Peck wins the exciting race, but he, Quinn and their crews are seized by Esmond for poaching in Russian waters. All are set free, however, when Ann demands their release as her price to marry Esmond. On the night of the wedding, Peck and Quinn, aided by their crews, raid the Sitka palace. The furious battle ends with Esmond's death and the destruction of his gunboat, after which Peck triumphantly sets a course for San Francisco with Ann by his side.

It was produced by Aaron Rosenberg, and directed by Raoul Walsh, from a screenplay by Borden Chase, based on the novel by Rex Beach. Suitable for the family.

### "Sally and Saint Anne" with Ann Blyth, Edmund Gwenn and John McIntire

(Univ.-Int'l, July; time, 90 min.)

A very good wholesome comedy, the type that puts one in a good mood. A sneak preview audience at a New York neighborhood theatre laughed heartily throughout the proceedings, and at the conclusion gave the picture a resounding round of applause. The story, which is a variation of the "daffy" family theme, revolves around a young girl who seems to have a personal "pull" with her favorite Saint, with whom she intercedes for her friends, and around a feud between her eccentric family and a crochety politician who keeps persecuting them. It offers so many hilarious situations that the dialogue is frequently drowned out by the uproarious laughter. It has a charming romance, and plentiful human interest, too, for the members of the family, despite their eccentricities, are likeable and sympathetic. Every one in the cast is very good, but special mention is due Edmund Gwenn for his delightful portrayal of the sly old grandfather, and John McIntire, for his first-rate work as the tenacious politician.—

When Ann Blyth, at the age of eleven, prays to Saint Anne for the return of her lost lunch box, it is miraculously returned by McIntire, who had long been at odds with her family. So many favors are granted to her when she prays that she becomes known as the liaison between any one who needs a favor and Saint Anne. At home, Ann lives with

Otto Hulett and Frances Bavier, her parents; Edmund Gwenn, her grandfather, supposedly on his death bed for more than twenty years; and her three brothers, Jack Kelly, a would-be magician, Lamont Johnson, an aspiring composer, and Hugh O'Brian, who fancies himself a boxer although he is always knocked out. Time passes and Ann grows into a lovely young woman. Her secret love is Palmer Lee, an architectural student, but he favors Kathleen Hughes, a young temptress. Ann soon finds herself pursued by Lee, however, when she attends a country club dance in a fashionable gown borrowed from a friend. Meanwhile McIntire, who had become an alderman, persecutes the family by arranging to have a highway cut right through the property on which their ramshackle home stood. Gwenn, who owned a lot adjacent to a swanky apartment owned by McIntire, gets around McIntire's persecution by moving the house to the lot. This maneuver annoys McIntire no end; he promptly sets out on a campaign to cause them trouble and uses his political influence to summons them to court for numerous violations. He compels the family to cut down a big tree, and during the cutting it falls and rips down a balcony of the apartment house. McIntire sues for \$2,000 damages and obtains a judgment. Things look black for the family until Gwenn, aided by Lee, discovers that McIntire's apartment house encroaches eighteen inches on his property. This discovery makes McIntire dance to a different tune, but Gwenn, rather than resort to retaliatory measures, informs McIntire that he does not object to the encroachment so long as they can live as peaceful neighbors. Thoroughly humbled, McIntire accepts the offer of friendship.

It was produced by Leonard Goldstein, and directed by Rudolph Mate, from a story by James O'Hanlon, who collaborated on the screenplay with Herb Meadow.

A fine family entertainment.

### "Bal Tabarin" with Muriel Lawrence and William Ching

(Republic, June 1; time, 84 min.)

Poor! It is a mishmash of murder mystery, gangsterism, romance and music, amatuerishly produced, directed and acted. It seems as if the picture was made for the sole purpose of presenting several musical numbers from the famed Bal Tabarin night-club in Paris, but there is nothing extraordinary about these musical routines and they certainly are not enough to maintain one's interest in the dull, slow-moving story. The picture deserves no better than the lower half slot on a mid-week double bill in secondary houses, but even then it is a problem because of the excessive running time:—

Muriel Lawrence, a singer employed as social secretary to Tom Powers, is a witness when he is shot by an unidentified gunman. She rushes him to the hospital, but before entering he gives her a roll of bills and tells her to hide out. On the following day the bewildered girl learns that Powers had died, and that he was actually a notorious jewel fence. Frightened when the police seek her for questioning, Muriel runs away to Paris, where she meets up with Claire Carleton, an old girl-friend. She takes Claire into her confidence and virtually goes into hiding in Claire's apartment in Montmartre. William Ching, an unsuccessful American songwriter known to Claire, meets Muriel and they both fall in love. He takes her to a small cafe, where she sings his songs with such fervor that both are hired by the owner of the Bal Tabarin, who was a guest at the cafe. Meanwhile Steve Brodie, a Los Angeles mobster, had arrived in Paris to search for Muriel in the belief that she knew where Powers had hidden his fortune in jewels. Posing as an insurance company investigator, Brodie boldly seeks the aid of Steven Geray, a Paris police inspector. Geray spots Brodie as a crook and, when he locates Muriel through a labor permit issued to her in order to appear at the Bal Tabarin, he sets a trap for Brodie by taking him to the night-club for Muriel's opening. The trap almost costs Muriel her life when Brodie comes into her dressing room, but she is saved by the alertness of Ching and Geray. With Brodie under arrest after she identifies him as Powers' killer, Muriel goes on to score a huge success in her debut.

It was produced by Herman Millakowsky, and directed by Philip Ford, from a screenplay by Houston Branch.

Unobjectionable morally.



## ANOTHER BLAST AT PARAMOUNT

Paramount, which was labeled recently by National Allied as the "arch enemy" of the independent exhibitors because of the overwhelming number of complaints against it in the matter of film selling abuses, is the recipient of another strong blast, this time from Ben Berger, president of North Central Allied, who had this to say in an organizational bulletin issued last week:—

"Looking back through the nearly 32 years of my experience in operating theatres and my activities in independent theatre associations, what stands out most in my mind is the Paramount sales policies throughout these years. Because Paramount produced some of the top box-office pictures through most of these years, Paramount was considered the top film company and was practically able to control the film industry.

"Paramount, beginning with the late Sidney Kent, and down through these present days of Mr. Barney Balaban, has considered itself the Lord and master of our industry. It could do no wrong. Its arrogant attitude toward independent theatre owners extended from the top down to the booker. These Paramount gentlemen have foisted more evils on this industry than all the rest of the film companies combined. Their theory was that, if an independent exhibitor could not afford to pay Paramount's terms and did not wish to be extremely nice to the Paramount sales force, he was doomed. The Paramount sales policy has, in my opinion, been responsible for the snuffing out of more independent theatremen's business lives than any other company.

"I assume the theory behind Paramount's philosophy was to make it tough for the independent theatre owners, so that Paramount could increase its theatre holdings, disregarding the laws of the land and disregarding the human element. It was Paramount's ruthless war of extermination that caused the Government to step in and resulted in the Supreme Court decision which knocked Paramount out of the theatre business. It appears that Mr. Barney Balaban cannot re-adjust himself to the changes of the times and he still pursues the same philosophy that, if an exhibitor can't pay his terms, he should go out of business. I guess it is impossible to teach an old dog new tricks. Paramount prefers to keep its pictures in the vault rather than sell them on a live-and-let-live basis. Many theatres throughout the country are not showing Paramount's product for that reason. I am surprised that a smart man like Mr. Balaban doesn't appreciate the fact that Paramount is no longer the top dog. It is now in either third or fourth place among the distributors insofar as quality of product is concerned. Paramount should get wise to itself and meet the situation. It occasionally releases a box-office picture and it is a pity that that picture is not shown in all possible situations. They are not being shown because of the unfair and unreasonable demands.

"The most representative film companies have been able to develop a personnel in whom they have sufficient confidence to allow them to handle their territories. Not so with Paramount. Proposed adjustments by the local managers are rejected by some office clerk in New York because of Paramount's lack of confidence in its managers.

"I urge all of you to be very, very careful in making a deal with Paramount. Nine times out of ten you will have to live with the deal which you signed, regardless of how bad it is. I suggest to you that you take advantage of the Supreme Court decision under which Paramount cannot condition one picture upon another. I would purchase only those pictures from Paramount on which you are sure that you can get a reasonable return. If the exhibitors throughout the land would all do this it will, undoubtedly, make Paramount take inventory of itself and change its sales policy to a live-and-let-live basis, and give the exhibitor an incentive to use showmanship again. This, in my opinion, will be beneficial to Paramount, to the industry, and to the theatre owners.

"When Mr. Schwalberg became General Sales Manager, he made an honest effort to instill a good relationship between Paramount and the exhibitors. I felt that Mr. Schwalberg was sincere and I still feel that he has not changed his thinking and his original approach. I am sure that, if

Mr. Schwalberg was left alone and given a free hand, he would regain the confidence and the good will of the independent theatre owners, thereby gaining much for Paramount and the theatre owners."

## "Ivanhoe" with Robert Taylor, Elizabeth Taylor, Joan Fontaine and George Sanders

(MGM, August; time, 106 min.)

Lavishly produced, photographed in Technicolor, and based on Sir Walter Scott's classic novel, this is an excellent mixture of romance and adventure. The presence of so many popular players in the cast, and the popularity of the book, which has been read by millions, should make the picture highly successful. It was produced in England by Pandro Berman, one of the top Hollywood producers, and directed by Richard Thorpe, who, too, ranks among the best directors in the business. Robert Taylor distinguishes himself as the Saxon warrior who determines to find Richard the Lion-Hearted and restore him to his throne, which had been occupied by his brother, a usurper. The romantic interest is pleasing. The sets impress one with their bigness, and the fine color photography adds beauty and glamor to the action and scenes of pageantry. The individual combat scenes, and the savage battle that takes place at the castle, are highly exciting:—

Richard the Lion-Hearted (Norman Wooland), England's warrior King, had undertaken at the close of the Third Crusade in 1200 to free the Holy Land of the Saracenes, but he had vanished while returning home. Ivanhoe (Robert Taylor), a Saxon Knight, is unwilling to believe that Richard is dead, and he sets out to find him. Disguised as a troubadour, he comes to a high-walled castle, where he believes Richard is held, and in a loud voice sings a song familiar to Richard. From a high window Richard tosses to Ivanhoe a message to the people of England, informing them that he was being held captive by Leopold of Austria because Prince John (Guy Rolfe), his brother, had refused to pay the ransom, planning to seize the throne himself. Returning to England to raise the ransom money, Ivanhoe finds himself pursued by De Bois-Guilbert (George Sanders) and Sir Hugh De Bracy (Robert Douglas), two Saxon-hating Norman Knights who were supporters of Prince John, and who suspected Ivanhoe's mission and planned to thwart him. Ivanhoe is not recognized when he reaches the home of his father, Sid Cedric (Finlay Currie), who was bitter against him for riding off on the Crusade. There he meets and befriends Isaac (Felix Aylmer), a Jew. Later Sir Cedric recognizes his son, but he does not believe that Richard is alive and refuses to help raise the ransom money. Ivanhoe rescues Aylmer from robbers and takes him home, where he meets Rebecca (Elizabeth Taylor), Aylmer's beautiful daughter. With the help of Isaac and Rebecca, Ivanhoe raises the ransom money. Prince John hears of Ivanhoe's presence and orders him arrested along with Rebecca, Isaac, Sir Cedric and Rowena (Joan Fontaine), Sir Cedric's ward, with whom Ivanhoe was in love. All are arrested by De Bois-Guilbert except Ivanhoe, who had retired to Sherwood Forest with Locksley (Harold Warrender), head of a Saxon supporting band of Lincoln Foresters. Learning of the arrests, Ivanhoe offers to surrender himself provided that his father and friends are freed. De Bois-Guilbert agrees to the terms but repudiates the agreement once Ivanhoe is within the castle walls. The Norman takes them all to the torture chamber to make them reveal where the ransom money is hidden, and he also offers Rebecca her freedom if she will submit to him, but both Rebecca and Rowena rebuff him. At this moment Locksley and his men lay siege to the castle, but De Bois-Guilbert escapes with Rebecca to Prince John, intending to keep her for himself. Prince John, however, orders that Rebecca be placed on trial as a witch. Meanwhile Ivanhoe effects Richard's release through payment of the ransom money, and the warrior King arrives on the scene in time to save Rebecca and depose his brother from the throne.

The screenplay was written by Marguerite Roberts and Noel Langley, who based it on Sir Walter Scott's classic.

Fine for all types of audiences.



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### EIDOPHOR LARGE-SCREEN COLOR TV OFFERS EXHIBITORS ENCOURAGEMENT

The motion picture industry has reason to take heart this week by reason of the successful demonstration of Eidophor, 20th Century-Fox's new system of projection for large screen theatre television with color.

The demonstration was held last Wednesday at the company's home office in New York before a group of newspapermen, scientists and theatre owners.

20th Century-Fox, which holds the world-wide rights for the manufacture and distribution of projectors embodying Eidophor, has adapted it to the Columbia Broadcasting System's color process, and the equipment used for Wednesday's demonstration combined the field sequential method of CBS color television with the Eidophor system.

The Eidophor projector is very much like a standard motion picture projector, being approximately the same size, weight and shape, and it uses the same type of light source—the carbon arc. It has the same type of electrical panels for sound controls as are now commonly used, plus, of course, similar panels for the picture (or video) channels. According to the company, any screen size and throw distance now used in theatres can be duplicated by Eidophor.

What was shown to the audience was a thirty-minute entertainment program of dancing and singing, including solo numbers and ensembles. The program originated and was transmitted from the sound stages of the Movietone News Studios, located at West 54th Street and Tenth Avenue, to the film company's motion picture theatre screen at its home office, some two blocks away.

According to Spyros P. Skouras, president of 20th Century-Fox, the demonstration was not intended to serve as an example of what his company believes theatre programming should be, but to emphasize Eidophor's color transmission capabilities. Mr. Skouras also made it clear that the demonstration was purely a laboratory test and that the Eidophor system was still in the throes of development.

Taking these facts into consideration, plus the fact that the equipment used was a hand model, this writer can say that the demonstration was most impressive in lighting, sound, clarity of images and the reproduction of color. The images on the screen were projected with a perfection that is almost equal to the present fine motion picture projection, and the color was transmitted with remarkable fidelity to the natural tints of flesh, costumes and multi-colored settings, regardless of the rapidity of the action. On occasion the color was blurred for a split second, but this was a minor flaw in a demonstration that was

greeted throughout by the audience with enthusiastic applause.

Of interest to the exhibitor is the claim that the Eidophor equipment can be installed with only minor changes in the projection booth and is simple to operate. It can receive any type of television signal, either in black-and-white or in color.

Although it probably will take at least one more year before Eidophor equipment will be ready for installation in the theatres, present plans call for the system to be launched with a show built up for telecast in the same manner as stage shows are presented at the Music Hall and Roxy Theatres in New York today. Just as these shows are played in the theatre three or four times a day, they will be telecast for exclusive reception by networks of theatres, linked together by either micro-wave or coaxial cable, and used by each theatre according to its individual policy, whether this calls for two, three or four shows a day. The plan calls for a feature motion picture to be the main attraction, with a live show to be built around it.

The plan contemplates also a new show every week so that eventually there will be three, four or perhaps more shows telecasting every week to cover the needs of all types of theatres. In smaller towns, where theatres may have two changes or more a week, it will be possible for them to have different television shows for each change.

There is no limit to the number of theatres that may be linked together for the transmission of live entertainment shows. It will also be possible, as the new form of entertainment develops through experience, to present regional shows of a more localized nature when justified by the occasion.

In general, Eidophor, as well as any other system of theatre television, will add an element of immediacy and will emphasize the spontaneous characteristics of performances and events that are shown on the screen instantaneously, thus giving audiences a sense of participation in a degree greater than has ever been possible in a motion picture theatre.

In a statement issued by Mr. Skouras at the demonstration, he had this to say, in part:

"As a gift of science, Eidophor is the golden key opening the door to an era of far wider dimensions in screen entertainment for the public and increased patronage for the theatre.

"As a new form of entertainment and enlightenment, Eidophor will place all the gifted talents of the earth—the peerless artists of every category—as well as our current history as it is enacted, within the reach of theatre audiences of every community, large and small, no matter where located. These will be

(Continued on back page)



**"Where's Charley" with Ray Bolger**

(Warner Bros., no rel. date set; time, 97 min.)

Produced in England and photographed in Technicolor, this film version of the successful Broadway stage play of the same name, which was an adaptation of the perennial farce, "Charley's Aunt," is no more than fairly entertaining. This is the fourth time that the story has been made into a picture; it was first produced by PDC in 1925, by Columbia in 1930, and 20th Century-Fox in 1941. The present version is enhanced by the color photography and the songs and dances that have been worked into the proceedings, but as presented it resembles a photographed stage play, and the comedy, for the most part, is only mildly amusing. The chief fault with the comedy situations is that most of them are repetitious. Another drawback is that the story lacks the element of surprise because of its familiarity. A highlight of the picture is the "Once in Love with Amy" production number, sung and danced by Ray Bolger. Other than Bolger, who plays the leading role, the others in the cast are unknown to moviegoers:—

Ray Bolger and Robert Shackleton, students at Oxford, invite Allyn McLerie and Mary Germaine to their room, expecting to be chaperoned by Bolger's rich Brazilian aunt, whom Bolger knows only by correspondence. When the aunt telegraphs that she had been detained, Shackleton induces Bolger to dress as a woman and introduces him to the girls as the aunt. Horace Cooper, guardian of the girls, objects to their visiting the boys' quarters, but when he learns that Bolger's aunt is a rich woman he woos the masquerading and coy Bolger with wild abandon. Shackleton's father, an impoverished nobleman, sets his cap, too, for the masquerading Bolger, but he is distracted by the arrival of Margaretta Scott, Bolger's widowed aunt from Brazil, who does not reveal her identity and allows Bolger to continue the impersonation. Bolger, wooing Allyn, is kept on a continuous run changing costumes so that neither she nor her guardian will discover the masquerade. At the finish Bolger's deception becomes known, but not before he succeeds in obtaining from Cooper his written consent to the marriage of Allyn to himself and Mary to Shackleton. Meanwhile his aunt gives her hand to Shackleton's father.

It was produced by Ernest Martin and Cy Feuer, and directed by David Butler, from a screenplay by John Monks, Jr. Good for the family.

**"We're Not Married" with an all-star cast**

(20th Century-Fox, July; time, 85 min.)

A highly amusing episodic comedy, revolving around the complications that arise when five different couples, after living together for two and one-half years, suddenly discover that they are not legally man and wife. This novel story idea has their illegal marital status stemming from the fact that Victor Moore, a justice of the peace, unwittingly performed their marriages before the authorized date of his appointment. The story unfolds by means of five separate episodes, each of which records the reactions of the different couples when they receive notification of their illegal status. Some of the episodes are funnier than others, and the laughs range from chuckles to the hilarious, but it all emerges as an entertaining whole and should give ample satisfaction to all types of audiences. Not to be discounted, of course, is the drawing power of the all-star cast, which includes Ginger Rogers, Fred Allen, Victor

Moore, Marilyn Monroe, David Wayne, Eve Arden, Paul Douglas, Eddie Bracken and Mitzi Gaynor.

The first of the couples affected are Ginger Rogers and Fred Allen, supposedly happily married, who appear daily on a husband-and-wife breakfast radio program and speak in endearing terms although each despised the other thoroughly. Their delirious joy upon learning that they are not married is short-lived when their producer points out that, under their contract, they must be married to earn their \$5,000 per week. Their lampoon of a Mr. and Mrs. radio program is a highlight of the picture.

In the second episode David Wayne is depicted as a harassed married man who is compelled to take care of his baby and the household chores while Marilyn Monroe, his pretty wife, who had won the "Mrs. Mississippi" bathing beauty contest, busily seeks financial backing to compete in the "Mrs. America" contest. Wayne is overjoyed when word of their illegal marriage arrives, for it automatically disqualified Marilyn as a contestant and meant that she would remain at home. Marilyn, however, capitalizes on her unmarried status by winning the "Miss Mississippi" contest and setting her sights on the "Miss America" crown.

The third episode involves Louis Calhern, a wealthy man in his fifties, married to Zsa Zsa Gabor, a beautiful gold-digger, who frames him with another woman in order to start a divorce action and obtain a heavy financial settlement. The notification of their illegal marriage arrives in time for Calhern to upset her game and have the last laugh.

The fourth episode, which is extremely funny in spots, deals with the humdrum married life of Paul Douglas and Eve Arden, a typical suburban couple. When Douglas receives the letter apprising him of his marital status he gleefully dreams of the gay times he can have as a bachelor, but when he reminds himself of the expense he quickly burns the letter and appreciates his wife anew.

The fifth episode revolves around Eddie Bracken, a soldier about to be shipped overseas, and Mitzi Gaynor, his expecting wife. News of their illegal marital status drives Bracken frantic, and his efforts to re-wed Mitzi immediately lest people point a finger at their child are blocked by all sorts of obstacles. How he manages to remarry her with the aid of a kindly chaplain makes for an amusing solution to his plight.

The screenplay was written and produced by Nunnally Johnson, and directed by Edmund Goulding. Unobjectionable morally.

**"Cripple Creek" with George Montgomery**

(Columbia, July; time, 78 min.)

A good western-type outdoor melodrama, photographed in Technicolor. The action is fast and, as a result, one's attention is held from start to finish. The story, which takes place in 1893, revolves around the efforts of Federal Government representatives to break up a ring of outlaws who had been looting the mines at Cripple Creek, Colorado, of their high-grade ore. There are many situations that hold one in tense suspense because the lives of the sympathetic characters are placed in danger. There are also some thrilling situations because of the fights between the Government operatives and the outlaws. The direction and acting are good, and the photography clear:—

Because of the looting of their mines by a gang of outlaws, the owners at Cripple Creek appeal to



Washington for help. William Bishop, owner of the local gambling palace, is the leader of the gang, which includes Don Porter, John Dehner, Robert Anderson and Karin Booth, Bishop's wife and mistress of ceremonies. To obtain evidence against the gang, the Government sends secret operatives into the territory. One of them, Richard Eagan, becomes a dealer for Bishop, while two others, George Montgomery and Jerome Courtland, succeed in joining up with the gang by posing as fugitives from the law. Before long Montgomery and Courtland learn that the hijacked gold ore is taken to a cleverly concealed smelter, from which it is shipped out disguised as lead. Complications arise when Eagan intercepts a letter sent to Roy Roberts, a crooked sheriff in league with Bishop, informing him that Montgomery and Courtland were Government men. Eagan delivers the letter to Montgomery, but he is shot dead when Bishop traces the theft to him. Meanwhile Montgomery discovers that the local Chinese laundry man was the contact man between Bishop's gang and a San Francisco gang, to whom the disguised gold was shipped. At this time Bishop learns the truth about the identities of Montgomery and Courtland, and both are taken to the gambling palace for a final reckoning. A wild brawl ensues, ending with the apprehension of all the outlaws except Bishop. Montgomery and Courtland then head for the Chinese laundry, where they overpower the owner and in the process discover that Karin and Robert Bice, a U.S. Government assayer, were members of the gang. Bishop suddenly breaks into the place, but he is shot dead by Montgomery. Montgomery and Courtland take the others into custody, closing the case.

Ray Nazzaro directed it from a screenplay by Richard Schayer. Adult entertainment.

**"Holiday for Sinners" with Gig Young,  
Keenan Wynn and Janice Rule**  
(MGM, July; time, 72 min.)

Only mildly interesting. It is a grim, moody melodrama that hardly deserves a place on the MGM program. It has been produced well enough, and the direction and acting are competent, but all this seems wasted on a story that is not only unpleasant but unconvincing and difficult to follow. The action takes place in New Orleans during the Mardi Gras, and though it has elements of suspense and interesting characterizations the motivations of the different characters are frequently so obscure that one loses interest in the proceedings. The photography, for the most part, is in a low key:—

The plot revolves around three young men who were brought up together in the slums of New Orleans, and whose lives are still closely intertwined although their paths had drifted apart. Each faces a crisis in his life. Gig Young, a young doctor, is torn between loyalty to his medical practice, Janice Rule, his sweetheart, and the opportunity to go to India and win fame as a research scientist. Richard Anderson, a Catholic priest, considers leaving the Church because the reasonable discipline of his superiors prevented him from giving greater help to his parishioners. Keenan Wynn, a punch-drunk, half-blind prize fighter struggles to survive. In the development of the complex happenings, Wynn, egged on by an unscrupulous newspaperman, kills a shady fight promoter who owed him money. He becomes the object of a wide search by both the police and the dead promoter's gunmen, but is too drunk to realize that he is

being hunted for the crime. Knowing that Wynn is in a befogged condition, Young, too, searches for him, but the gunmen get to Wynn first and shoot him dead outside of Anderson's church. The tragedy of Wynn's death, coupled with other circumstances, brings Anderson to the realization that he must work within the Church, regardless of minor disappointments, while Young in turn realizes that his place is with the people of the community and Janice.

It was produced by John Houseman, and directed by Gerald Mayer, from a screenplay by A. I. Bezzerides, based on a novel by Hamilton Basso. Adult fare.

**"Washington Story" with Van Johnson,  
Patricia Neal and Louis Calhern**  
(MGM, July; time, 81 min.)

A good entertainment. The director-writer has succeeded in presenting Congressional life in Washington interestingly, and he shows that the life of a Congressman is hard work and not all play. Introduced cleverly are interesting side politics, such as the maneuvers of lobbyists and newspaper columnists, some of whom seek sensational news. Many other fascinating touches of the Washington scene are worked into the proceedings, all of which help to make the story a living document. Van Johnson does well as the young Congressman, and so does Patricia Neal as an enterprising newspaperwoman who falls victim to the nefarious scheme of an unscrupulous colleague. Louis Calhern is excellent as an all-wise veteran Congressman who opposes Johnson on the floor but with whom he is friendly in private life. There is considerable light comedy all the way through. The photography is very good:—

Arriving in Washington to dig below the surface for news, Patricia is met by Philip Ober, a powerful gossip-monger, whose column was nationally syndicated. Ober suggests that she keep an eye on Johnson, a young Congressman with a clean record for honesty, hinting that Johnson was not above accepting a bribe. Unknown to Patricia, Johnson was suing Ober for libel. Patricia, concealing her connection with Ober, wins Johnson's reluctant consent to follow him around and write about his everyday activities. She tries in vain to find something vulnerable in his affairs, and before long succumbs to his personal charm. Johnson, too, is attracted to her. Sidney Blackmer, a well known lobbyist, tries to persuade Johnson to vote for a bill that called for a dispersal of industries that manufactured vital defense parts, but Johnson, fearing that the people in his district would suffer, refuses to commit himself. After studying the bill, Johnson decides to vote for it because he believed that the national interest would benefit even though it would hurt his constituents. Patricia, believing that Johnson had "sold out" to Blackmer, is broken-hearted, and she prepares to leave town. Meanwhile Johnson discovers that Patricia had been in league with Ober but is unaware that she had denounced the columnist for his trickery. Just as she prepares to leave Patricia learns that there was no connection between Johnson's vote and Blackmer, and that he had, in fact, endangered his political career by voting in accordance with his conscience. She then writes an article praising him for his courage. The article brings Johnson to the realization that Patricia's love was sincere, and it all ends with the couple embracing on the steps of the Capitol.

Robert Pirosh wrote the screen play and directed it. Dore Schary produced it. Family entertainment.



incorporated in unexcelled shows, built around the feature motion picture, but covering the widest range of entertainment.

"Eidophor, enhanced by the Columbia Broadcasting System color process, will bring this high quality entertainment instantaneously from anywhere to everywhere, providing people in every interior city and town not only with motion pictures but with live presentations of metropolitan stage shows, spectacles such as the circus, water spectacles, and popular artists and attractions of every conceivable type.

"Superior entertainment heretofore available only to the few will be available to all—to millions instead of thousands—through Eidophor, because it will enable many theatres, for the first time, to present these incomparable shows simultaneously, with the telecasting and programming arranged to conform to the different time zones of the country.

"Eidophor, in addition, will provide through the circuits of theatres it will link together, an emergency means of communication available for public service purposes in times of emergency.

"Combining other forms of entertainment as well as other media of communication, Eidophor will also enlarge cultural opportunities of the people, stimulate the arts and add to the economic well-being of every community, large and small.

"To my mind, Eidophor is another onward stride in the collaboration of the arts and sciences for the further betterment of mankind."

Assuming that Eidophor equipment, when ready, will be made available to the exhibitors at a cost that is within their reach, and that operators of one or a few theatres will be able to join an interconnected theatre network at a fee that will make it economically feasible for them to present the televised stage show and feature picture, the Eidophor theatre television system may prove to be one of those mediums that, like talking pictures, have revolutionized the industry from time to time and given it a new lease on life.

It can be anticipated, of course, that by the time Eidophor is ready for commercial use other companies, such as, for example, RCA, will have made great strides in perfecting theatre television systems of their own. Such competition cannot help but speed progress in the development of large screen theatre television, which at the moment seems to offer the only prospects of another needed lift for the box-office. And with theatre receipts at rock-bottom, that needed lift cannot come too soon.

### A GREAT HUMANITARIAN CAUSE

At a meeting held last Saturday at Herman Robbins' Hotel Al-Bur-Norm, his beautiful summer resort at Schroon Lake, N. Y., to which they had been invited as his week-end guests, the board of directors of the Variety Clubs—Will Rogers Memorial Hospital at Saranac Lake adopted a four-point plan to raise funds to finance the marvelous work being done at that institution for those in the amusement world who have been stricken with tuberculosis.

Briefly the four-point plan calls for (1) the continuance and expansion of the annual Christmas Salute, which last year netted more than \$91,000 in contributions from approximately 94,000 industry people; (2) the placing of "Fight TB" collection coin

boxes in theatres and elsewhere on a year around basis—an idea that is being tested with considerable success in the New York area by the theatres in the Loew's, Fabian and Century circuits; (3) the enrollment of at least one hundred industry leaders and companies to underwrite one hospital room each at an annual cost of \$2,000; and (4) the adoption by exhibition of the procedure followed by the Fabian and Century circuits whereby those who are given season passes are requested to make a voluntary donation in any sum they desire to the Will Rogers Memorial Hospital.

This writer, who together with other trade paper representatives was privileged to accompany the hospital's board of directors on an inspection tour of the hospital last Friday, June 10, wishes that it could be possible for every person in the industry to make a similar tour in order that all may fully comprehend the importance of this institution to the industry in particular, and to the medical profession in general.

Right now the hospital has approximately fifty patients under treatment, each of whom is given the finest possible care, which has been made possible by the expanded facilities of the X-ray department and of the new laboratory, where new TB drugs are constantly undergoing extensive tests to determine their effectiveness in combating the disease. Particularly significant to the visitors was the revelation by the hospital's outstanding staff of doctors that INH, the new drug that was widely acclaimed several months ago by newspapers as a miracle drug that cures TB, is proving effective in only two-thirds of the cases used, and even then for only a short period of time. Dr. Edgar Mayer, the noted chest specialist who is consultant to the hospital's board, pointed out to the visitors that the discovery of a drug that would cure TB is certainly within the realm of possibility, but he expressed doubt that it would be found in our lifetime.

Limited space does not permit an elaborate account of the wonderful work that has been and is being accomplished at the hospital, nor of the sacrifices that are being made by such men as Bob O'Donnell, Abe Montague, Chick Lewis, Herman Robbins, Fred Schwartz, Dick Walsh, Wilbur Snaper, Sam Switow, Si Fabian, Bob Mochrie, Charlie Feldman and many other important industry executives who give freely of their valuable time, frequently at considerable expense to themselves, in an effort to provide the hospital with the funds needed for its upkeep and management. Suffice it to say that they are all vitally interested in a great humanitarian cause, one that deserves unstinted support from every one of us in the industry in order that we may help our own people to win their battle against tuberculosis.

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No. 27

## THE PAY-OFF OF AN UNYIELDING ATTITUDE

As many of you probably know by this time, the Senate Small Business Committee, at a closed session on Wednesday, June 25, voted to conduct a full-scale investigation of the motion picture industry, particularly of "the evils besetting the independent motion picture exhibitor."

Committee counsel Gillis W. Long, who conducted a preliminary investigation of the industry and prepared a report on his findings, stated that the Committee felt that his investigation has turned up enough facts to warrant a "full-fledged inquiry."

Long further stated that he and William D. Anis, an investigator associated with him in the preliminary checkup, probably would start the investigation around the middle of July in the Los Angeles territory, where considerable data on alleged predatory practices against independent exhibitors has been prepared by theatre owners in the area. Mr. Long was obviously referring to the Southern California Theatre Owners Association, which recently compiled a 22-page analysis of past and present relations between exhibition and production-distribution, together with a proposed set of rules to regulate future trade relations. This report was submitted to the Senate Small Business Committee and other Governmental agencies, together with a plea that proper action be taken by them to establish "a fair, orderly system for the distribution and exhibition of motion pictures."

While the initial investigation of the Committee will start in the Los Angeles area, Long said that future probes will be conducted also in Chicago, Omaha, New York and Atlanta, from which areas the Committee has received many complaints.

It does not come as any surprise to HARRISON'S REPORTS that the Senate Small Business Committee has decided to investigate distributor-exhibitor relations, for the independent exhibitors throughout the country have charged for many months that the major distributors are violating the trade practices sections of their consent decrees, particularly with regard to clearances, runs and competitive bidding.

There no doubt will be many persons in the industry, especially on the distribution side, who will frown on this investigation as another step toward Government regulation of the business, but such regulation seems inevitable when competition fails or cannot be restored because of the irresponsible use of power.

For the longest time, ever since the Supreme Court decision in the Paramount case brought on a deluge

of anti-trust suits for treble damages, the distributors have been appealing for better intra-industry relations, but these appeals have proved to be nothing more than words speaking louder than actions, for they continue to employ abusive selling tactics without regard to the detrimental effect such tactics have on the interests of exhibition, particularly the small, subsequent-run, lower admission price theatres, whose owners are struggling to keep their heads above water.

It should be apparent to the distributors that the present state of the industry calls for their operations to undergo some radical changes, and that they must adjust their thinking to the new order of things. But it seems as if they are unwilling to do so. Their reluctance to loosen voluntarily the stranglehold they have on exhibition is evidenced by reports that appeared in several of the trade papers to the effect that the unyielding attitudes of some distribution representatives at the Second Industry Arbitration Conference held two weeks ago is holding up the formulation of an all-industry arbitration system. It is this unyielding distributor attitude that serves to invite more and more Government regulation of the industry so that the small and weak will have a fair opportunity to make a living in a free and open market.

## IS PRODUCING FEWER PICTURES BETTER?

The theory prevails among, not only some producers, but also many exhibitors, that when a studio makes fewer pictures it will make them better. As a matter of fact, some studios have announced that they have eliminated the production of "B" pictures so that they might concentrate their efforts on producing bigger pictures, reasoning that they will make them better.

A study of the quality of pictures in many past seasons proves that the percentage of excellent, good, fair and poor pictures does not change appreciably each year, no matter what the total number of pictures is produced. Consequently, the mere fact that a studio will reduce the number of pictures it makes does not guarantee an increase in the quality of the total.

The decision of some studios to eliminate the production of "B" pictures is, of course, praiseworthy, but that they will avoid getting a "B" picture out of an "A" budgeted story is like dreaming. The "B" picture will always be with us, even though its producer started out to make an "A" picture, in cost as well as in talent.

A producer may dream, but an exhibitor should keep his feet on solid ground.



### **"Desert Pursuit" with Wayne Morris and Virginia Grey**

(Monogram, May 11; time, 71 min.)

Poor. The story idea is not so bad, but there are so many mistakes in the direction and probably the script that it is surprising that the producer, an experienced man, allowed the director to go ahead. The offense is much more serious when one considers that all three, producer, director and writer know better, as proved by their work in the past. The hero, for example, dissuades the heroine from setting out to cross the desert alone, telling her of the dangers and implying, of course, that he knew the desert well and that she would be safe if she were to go with him. And yet he gets lost. Twice do the hero and heroine reach pools of water, and yet their horses stand aside and watch them drinking from the water pool. In real life, the horses would have made a dive for the pool. The second time they have only one horse when they come upon another water pool, but the same error is repeated. What will the audience think of them when they see them taking care of themselves, forgetting the animals? The holding of the mass by the priest of the Indian tribe is dragged into the story by the ear. In two different situations the villains chase the hero among the rocks of the hills, shooting at him. And yet Wayne Morris, as the hero, stands on high rocks, making an easy target of himself. There are many other similar errors, the result of either a bad script or of amateurish direction. Evidently the producer relied on the use of camels for novelty, but this unique touch is lost because of the poor production. The photography is clear:—

Having made a fortune out of his gold mines in Nevada, Wayne Morris decides to go to San Bernardino, California, via Death Valley. He is warned, however, that three Arabs (George Tobias, Anthony Caruso and John Doucette) had heard of his gold hoard and planned to rob him of it. On the eve of Morris' departure, Virginia Grey rides into his camp. She had been discharged as a blackjack dealer in Carson City because she would not favor a gambler who was a friend of her employer. Learning that she, too, planned to cross Death Valley to reach San Bernardino, Morris persuades her to go along with him. The crossing of the desert proves to be an exhausting ordeal, and within a few days Morris and Virginia find themselves overtaken by the three Arabs, riding camels. They try to force Morris to surrender his gold to them, but he refuses to capitulate. Morris and Virginia ride ahead but they soon tire and are compelled to rest oftener than is prudent. The Arabs overtake them again and attempt to shoot Morris, but he is able to save himself and Virginia. Just as they lose all hope of reaching civilization, they come upon Mission Indians during a Christmas Eve religious ceremony, and are fed and sheltered. At this point the trailing Arabs arrive and are received by the awe-struck Indians as reincarnations of the three Biblical wise men. The Arabs try to capitalize on the situation by attempting to compel Morris to hand them his gold as a "gift" offering, but Morris instead gives a handful of gold to the tribal chief. Overwhelmed by this generosity, the tribal chief provides Morris and Virginia with a bodyguard to protect them for the rest of their journey. On the following day they are attacked by the Arabs, but Morris and Virginia, aided by their Indian bodyguard, defeat

them, killing two in the process while the third mounts a camel and escapes. By the time that Morris and Virginia reach San Bernardino, both find themselves very much in love and decide to marry.

Lindsely Parsons produced it, and George Blair directed it, from a screenplay by W. Scott Darling, who based it on a novel by Kenneth Perkins.

For adults.

### **"Island Rescue" with David Niven, Glynis Johns and George Coulouris**

(Univ.-Int'l, no rel. date set; time, 87 min.)

This British-made picture is an amusing mixture of melodramatic action, comedy and suspense, revolving around the fabulous rescue of a pedigreed cow from a British-owned island that is occupied by the Germans during World War II. The action is a bit slow at the start, and the editing is occasionally choppy, but these flaws are not serious enough to spoil one's enjoyment of the fanciful proceedings. Most of the humor stems from the trickery employed by the British commando-like unit to outwit the Nazis. For instance, they try to hoodwink the enemy by camouflaging another cow that is substituted for the prize animal. There is considerable suspense in many of the situations, with most of the excitement taking place in the closing scenes, where the British escape with the prize animal after a hectic naval battle. David Niven, as a Scottish major in charge of the rescue unit, is very good, as is Glynis Johns as his A.T.S. aide. George Coulouris is effective as the Nazi commandant, who is depicted as a decent sort of fellow. Most of the action was actually photographed on a Channel island, resulting in many scenes that are highly picturesque:—

When the German Army invades the British island of Amorel, the occupation, though strategically unimportant, causes great consternation to the Ministry of Agriculture in London because Venus, a prize pedigreed cow, was on the island. The Ministry considered Venus' rescue of the utmost importance, because she had been mated with a champion bull and her expectant calf had an enormous financial and breeding potential. The problem becomes the concern of the War Office, and before long David Niven and a unit consisting of Glynis Johns, a native of the island, Patric Doonan, a radio operator, and Noel Purcell, a seaman, are assigned to the task of capturing the priceless animal. The group is taken to Amorel by submarine. There they immediately contact Barry Jones, the Provost Marshall, who sees to it that the entire population is ready to help the clandestine visitors in their rescue bid. The task of capturing Venus is made difficult by the fact that Coulouris, the Nazi commandant, knew her value. Moreover, he had arranged to send Venus back to Germany in an E-boat, which was scheduled to arrive at the island momentarily. To foil Coulouris, Glynis enlists the aid of an artist friend, who cleverly paints another cow to resemble Venus. The camouflaged cow is then substituted for Venus, who is taken to a cave to wait for a rendezvous with a British destroyer. Complications arise when Venus gives birth to her calf and is unable to be moved. Meanwhile Coulouris discovers the deception and starts a search of the island. The hideout is discovered eventually by a Nazi soldier, but Niven manages to subdue him after a furious fight, and all make their way to the rendez-



vous with the destroyer. The E-boat, however, spots the destroyer and gives chase, but is out-manuevered and finally sunk by a series of depth charges. The destroyer then heads for England with the precious Venus and her new-born calf in tow.

It is a J. Arthur Rank Organization presentation, produced by Betty E. Box, and directed by Ralph Thomas, from a screenplay by Nicholas Phipps, based on the novel "Appointment with Venus," by Jerrard Tickell.

Suitable for the family.

### KEEP 'EM HAPPY

The current organizational bulletin of the Allied Theatre Owners of Indiana has this item:

"We agree with the small town exhibitor who writes that 'there is a crying need for laughter in the theatres.' The people are worried. Some have boys in Korea and nearly all boys face military service. The people are being taxed to death and they can't figure out what it is all about. They want to laugh and forget, at least for a little while. Let Hollywood forget sophistication and make pictures with belly laughs. The 'Ma & Pa Kettle' pictures were a howling success for the patrons, for Universal and for the theatres. And oh for some of those great comedy teams like Marie Dressler and Wallace Beery. Even Abbott and Costello reissues gross more than most of the new product.

"America wants to laugh. Let Hollywood do its part in making it laugh — with pictures, not antics!"

The need for less gloom and more laughs in motion picture entertainment has been treated editorially in these columns many times, but it is a subject that is worthy of repetition in these days of unsettled world conditions and of high cost of living, when there is enough grief in life without cheerless motion pictures adding to it.

The one reason that people attend motion pictures is to relax and be entertained, but when they see pictures that leave them depressed and sick at heart, it does not arouse a desire in them to visit the motion picture theatre more frequently. A greater number of cheerful pictures, particularly comedies, would serve to improve theatre attendance, for such pictures put movie-goers in a better frame of mind and leave them with a feeling that the movie house is the one place that will help them to forget their everyday troubles, if only for a short while.

Some interesting remarks were made on this same subject by Charlie Jones, secretary of Allied of Iowa and Nebraska, who had this to say in his June 24 membership bulletin:

"A young fellow and his girl just walked out. Couldn't help noticing how closely he walked beside her as they walked down the street. The atmosphere was right, the mood had been set and for two hours two young people had been living in an ideal world where everything comes out right, where there isn't any draft boards, scolding parents or money troubles. They had been living in a world of romance. Of course, that is the nucleus of this business. That is our job to create a world of romance and laughter. We, as exhibitors, need to create that world through appearances from personnel to decorations, from clean rest rooms to a cheery 'Good Night.' Producers need to create that world through pictures slanted in that direction. Oh! sure, once in a while something ex-

clusively for the carriage trade comes along and does above average business, but Mr. and Mrs. John Public have always attended theatres because it's the one place they can live that Cinderella story and take a two-hour furlough into an idealistic world of romance. No guy is prompted to hold his girl's hand in the theatre while watching 'Viva Zapata.' If we remember our purpose is to entertain and create romance in all branches of this industry, we'll survive."

### UNIVERSAL'S GRATIS ANNIVERSARY SHORT

"From Then Till Now," a special nine-minute one-reel film recounting the 40-year history of Universal-International, is being made available to the exhibitors at no charge as part of the company's elaborate exploitation campaign in connection with its 40th Anniversary Film, "The World in His Arms," the Technicolor production starring Gregory Peck and Ann Blyth.

The film opens with newsreel clips from the turn of the Century, and contains many scenes from a number of early Universal pictures, including, among others, 'My Man Godfrey,' "All Quiet on the Western Front," "Showboat," "Three Smart Girls," and "The Phantom of the Opera." The film ends with scenes from "The World in His Arms."

In making this short subject available to exhibitors gratis, Universal frankly admits that the purpose is to have it used as an advance trailer for "World in His Arms." Exhibitors who book the picture should make it a point to play this one-reeler, for, in addition to providing a buildup for "World in His Arms," it provides also nine-minutes of nostalgic entertainment that will be enjoyed by the audience.

### KIND WORDS FROM OUR READERS

I have been a subscriber for several years, and believe me it is the best 15 Bucks a year a theatre man can spend. — William Kilgore, Kilgore Amusement Corp., St. Louis, Mo.

\* \* \*

We find the REPORTS very helpful when we need to bid on a picture. Your reviews of the features are universally the most accurate we receive. — Laura S. Burnham, Modern Theatre, Manchester Depot, Vt.

\* \* \*

It might interest you to know that we have a complete file of HARRISON'S REPORTS dating back about 23 years. — J. I. Sims, Orangeburg Theatres, Orangeburg, S. C.

\* \* \*

I have been a regular subscriber to your HARRISON'S REPORTS for a great number of years and find them invaluable in booking our theatres. — Irving C. Ackerman, San Francisco, Calif.

\* \* \*

I am rather proud to be subscribing to you since 1935 and would not like to be without your valued REPORTS.

Perhaps it would be of some interest to you to know that we still have every copy on file and quite recently had to look back to the 1935 file for a report on MGM's "A Night at the Opera," which has been reissued in Australia. — W. V. Benbow, Managing Director, Benbow Amusements Ltd., Adelaide, Australia.



## IMITATING FEUDALISM IN ANOTHER FORM

In the statement that was issued by Bennie Berger, president of North Central Allied, against Paramount, which statement was reproduced in the June 21 issue of this paper, Mr. Berger made the following remarks about Al Schwalberg, general sales manager of Paramount, after rapping his company for having "foisted more evils on this industry than all of the other film companies combined":

"When Mr. Schwalberg became General Sales Manager, he made an honest effort to instill a good relationship between Paramount and the exhibitors. I felt that Mr. Schwalberg was sincere and I still feel that he has not changed his thinking and his original approach. I am sure that, if Mr. Schwalberg were left alone and given a free hand, he would regain the confidence and the good will of the independent theatre owners, thereby gaining much for Paramount and the theatre owners."

Bennie Berger seems to have missed the point when he heaped so much praise on Al Schwalberg — that Schwalberg could have established a good relationship with the exhibitors if given a free hand to do so.

In the old feudal days, the feudal barons never engaged in battles against each other — they hired others to do their fighting, with the result that, no matter how fierce the battle, they themselves were left unscathed. Such is the system that Barney Balaban, Paramount's president, seems to be following. He knows that certain of the Paramount policies are unpopular among the exhibitors, so unpopular, in fact, that the company has been named the "arch enemy" of the independent exhibitors by National Allied, but instead of putting himself to the forefront, to be hurt, Balaban is putting Al Schwalberg there to receive the blows.

There is no difference between the Paramount president and the Paramount general sales manager when it comes to exacting the last "sou" from the exhibitor; each one is part of the system. So let us not choose the subordinates on whom to lay the blame for the harsh sales terms imposed on the exhibitors; lay the blame on both — they are parts of the same system.

## STOP WAILING PUBLICLY!

This paper is in complete agreement with both Sherwin Kane, editor of *Motion Picture Daily*, and Chester B. Bahn, editor of *Film Daily*, who this week took editorial blasts at exhibitors whose public wailing is doing irreparable damage to the industry as a whole.

Both Kane and Bahn took their cue from an article headed "Movie Misfortune," which was published in the June 27 issue of the *Wall Street Journal*, and which dealt with a survey of business conditions in the motion picture industry.

In reporting on the decline in movie attendance and resulting theatre closings, the *Wall Street Journal* quoted, among others, the following comments from exhibitors in different parts of the country:

"I'd like to get out of the theatre business while I've still got my shirt."

"The theatre business isn't going. It's dead."

"The way business is, it's cheaper to close than keep going."

"Things will get worse. Theatres won't get any good pictures until late in August."

"It's doubtful those theatres closing for the summer will reopen in the fall."

"More theatres are sure to close."

There were other quotes giving reasons why business is bad, with television, of course, mentioned as the chief cause.

Business is not as good as it should be, and we all know it, but wailing about it publicly will not help matters. If anything, defeatist talk such as was quoted in the *Wall Street Journal* will serve only to hurt business more, for the public, basing its opinions on what our own people have to say, cannot help but get the impression that there is nothing worthwhile seeing at any movie theatre.

Conditions at present are not rosy, but the outlook certainly is not black, and while we sympathize with the exhibitors who are finding it difficult to get along we do think that they should have enough business acumen and industry pride to say nothing publicly that tends to hurt, not only themselves, but also their fellow exhibitors and the business as a whole.

Let's stop being our own worst enemy.

## A CHANCE FOR LABOR TO DO ITS SHARE

Speaking at a special meeting of the Hollywood AFL Film Council, Nicholas M. Schenck, president of Loew's, Inc., gave studio workers an idea of the trying times that the motion picture industry is now going through as a result of competition from television and other forms of entertainment, the adjustment of the industry to theatre divorcement, and the public's spending less on picture entertainment.

Mr. Schenck informed those present that the studios are not trying to lower wage scales or to take away from labor the gains it has made in working conditions, but he warned that the lush spending days are over, and that the studios, to exist, must have full cooperation from labor for each dollar spent.

In making his plea for a full day's work for a full day's pay, Mr. Schenck was backed up by Richard Walsh, president of the International Alliance of Theatrical Stage Employees, in whatever statements he made.

Labor should give deep thought to Mr. Schenck's statements and to his plea for more work, unless they want a greater number of pictures produced abroad, where the producers find the cost of labor cheaper and where they can utilize frozen funds, which are, for all practical purposes, lost to them. In other words, when a company makes a picture abroad with frozen money, it is like producing a picture without an outlay.

To be of effective help to the studios, the unions will have to readjust the rules and regulations that serve, not only to delay production schedules, but also add considerably to the cost. For instance, the studios can no longer afford to put up with a union regulation that compels a director to stop shooting until a special man arrives to pull a rope that will topple a bookcase. The same may be said for the regulation that calls for a defective light bulb to be changed by a mechanic belonging to a particular craft, thus causing expensive delays.

Because of the conditions related to the labor chiefs by Mr. Schenck, labor should take steps to make production at the studios less costly. It will be to their benefit to do so.



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Alladin and His Lamp—Monogram (67 min.)	24
Another Man's Poison—United Artists (88 min.)	2
Anything Can Happen—Paramount (107 min.)	35
Apache Country—Columbia (62 min.)	not reviewed
As You Were—Lippert (58 min.)	39
Atomic City, The—Paramount (85 min.)	59
At Sword's Point—RKO (81 min.)	15
Bal Tabarin—Republic (84 min.)	99
Barbed Wire—Columbia (61 min.)	not reviewed
Battle at Apache Pass, The—Univ-Int'l (85 m.)	54
Belle of New York, The—MGM (82 min.)	31
Belles on Their Toes—20th Century-Fox (89 min.)	59
Bend of the River—Univ-Int'l (91 min.)	14
Big Trees, The—Warner Bros. (89 min.)	23
Black Hills Abush—Republic (54 min.)	not reviewed
Border Saddlemates—Republic (67 min.)	not reviewed
Brave Warrior—Columbia (73 min.)	80
Brigand,, The—Columbia (94 min.)	87
Bronco Buster—Univ-Int'l (80 min.)	58
Bugles in the Afternoon—Warner Bros. (85 min.)	19
California Conquest—Columbia (80 min.)	94
Captive City, The—United Artists (91 min.)	51
Captive of Billy the Kid—Republic (54 min.)	not reviewed
Carbine Williams—MGM (89 min.)	63
Carrie—Paramount (118 min.)	95
Carson City—Warner Bros. (87 min.)	71
Clash By Night—RKO (105 min.)	80
Cloudburst—United Artists (83 min.)	19
Colorado Sundown—Republic (67 min.)	not reviewed
Confidence Girl—United Artists (81 min.)	91
Crazy Over Horses—Monogram (65 min.)	3
Cripple Creek—Columbia (78 min.)	102
Deadline—U.S.A.—20th Century-Fox (87 min.)	43
Denver & Rio Grande, The—Paramount (89 min.)	50
Desert Passage—RKO (61 min.)	not reviewed
Diamond City—Zenith (90 min.)	26
Diplomatic Courier—20th Century-Fox (97 min.)	94
Encore—Paramount (90 min.)	56
Fabulous Senorita, The—Republic (80 min.)	46
Faithful City—RKO (86 min.)	54
Fame and the Devil—Realart (80 min.)	74
Fighter, The—United Artists (78 min.)	74
First Time, The—Columbia (89 min.)	14
Five Fingers—20th Century-Fox (108 min.)	26
Flesh & Fury—Univ-Int'l (82 min.)	38
For Men Only—Lippert (93 min.)	11
Fort Osage—Monogram (72 min.)	11
Francis Goes to West Point—Univ-Int'l (81 min.)	94
Girl in White, The—MGM (93 min.)	47
Glory Alley—MGM (78 min.)	82
Gobs and Gals—Republic (86 min.)	70
Great Adventure, The—Lippert (75 min.)	16
Greatest Show on Earth, The—Paramount (151 min.)	2
Green Glove, The—United Artists (88 min.)	18
Gunman, The—Monogram (52 min.)	not reviewed
Half-Breed, The—RKO (81 min.)	62
Harem Girl—Columbia (71 min.)	11
Has Anybody Seen My Gal?—Univ-Int'l (89 min.)	90
Hawk of Wild River, The—Columbia (54 min.)	not reviewed
Here Come the Marines—Monogram (66 min.)	90
Here Come the Nelsons—Univ-Int'l (75 min.)	10
High Noon—United Artists (85 min.)	70
Hold That Line—Monogram (64 min.)	40
Holiday for Sinners—MGM (72 min.)	103
Hoodlum Empire—Republic (98 min.)	32
I Dream of Jeanie—Republic (90 min.)	96
Invitation—MGM (85 min.)	15
Ivanhoe—MGM (106 min.)	100
Ivory Hunter—Univ-Int'l (97 min.)	78
Jack and the Beanstalk—Warner Bros. (78 min.)	55
Japanese War Bride—20th Century-Fox (91 min.)	7
Jet Job—Monogram (63 min.)	50
Jumping Jacks—Paramount (96 min.)	91
Junction City—Columbia (54 min.)	not reviewed
Jungle Jim in Forbidden Land—Columbia (65 min.)	38
Just Across the Street—Univ-Int'l (79 min.)	83
Just This Once—MGM (90 min.)	10
Kangaroo—20th Century-Fox (84 min.)	83
Kid Monk Moroni—Realart (80 min.)	67
Lady in the Iron Mask—20th Century-Fox (78 min.)	95
Lady Possessed—Republic (87 min.)	30
Laramie Mountains—Columbia (53 min.)	not reviewed
Last Musketeer—Republic (67 min.)	not reviewed
Las Vegas Story, The—RKO (88 min.)	3
Latuko—Producers Representatives (50 min.)	63
Leadville Gun Slinger—Republic (54 min.)	not reviewed
Leave It To the Marines—Lippert (66 min.)	95
Lion & the Horse, The—Warner Bros. (83 min.)	50
Loan Shark—Lippert (79 min.)	71
Love is Better Than Ever—MGM (81 min.)	23
Lovely to Look At—MGM (101 min.)	88
Lydia Bailey—20th Century-Fox (89 min.)	86
Macao—RKO (81 min.)	47
Man Bait—Lippert (78 min.)	18
Man from Black Hills—Monogram (51 min.)	not reviewed
Man in the White Suit, The—Univ-Int'l (85 min.)	55
Ma & Pa Kettle at the Fair—Univ-Int'l (78 min.)	42
Marrying Kind, The—Columbia (93 min.)	42
Maru Maru—Warner Bros. (98 min.)	54
Maytime in Mayfair—Realart (94 min.)	67
Meet Danny Wilson—Univ-Int'l (86 min.)	6
Models, Inc.—Mutual (73 min.)	75
Montana Territory—Columbia (64 min.)	90
Mutiny—United Artists (77 min.)	30
My Six Convicts—Columbia (104 min.)	43
My Son, John—Paramount (122 min.)	46
Narrow Margin, The—RKO (71 min.)	51
Navajo—Lippert (70 min.)	27
Night Raiders—Monogram (52 min.)	not reviewed
Night Stage to Galveston—Columbia (61 min.)	not reviewed
No Room for the Groom—Univ-Int'l (82 min.)	75
Northwest Territory—Monogram (61 min.)	26
Okinawa—Columbia (67 min.)	35
Oklahoma Annie—Republic (90 min.)	58
Old Oklahoma Plains—Republic (60 min.)	not reviewed
Old West, The—Columbia (61 min.)	not reviewed
One Big Affair—United Artists (80 min.)	40
Outcasts of Poker Flats—20th Century-Fox (81 min.)	74
Outcasts of the Islands—United Artists (93 min.)	83
Outlaw Women—Lippert (75 min.)	60
Pace That Thrills, The—RKO (63 min.)	44
Pat and Mike—MGM (82 min.)	78
Paula—Columbia (80 min.)	80
Pecos River—Columbia (55 min.)	not reviewed
Phone Call from a Stranger—20th Century-Fox (96 min.)	7
Pride of St. Louis, The—20th Century-Fox (93 min.)	34
Quiet Man, The—Republic (129 min.)	79
Rancho Notorious—RKO (89 min.)	23
Red Ball Express—Univ-Int'l (83 min.)	70
Red Planet Mars—United Artists (87 min.)	78
Red Skies of Montana—20th Century-Fox (99 min.)	16
Red Snow—Columbia (75 min.)	98
Retreat, Hell!—Warner Bros. (95 min.)	22
Return of the Texan—20th Century-Fox (88 min.)	27
Road Agent—RKO (60 min.)	not reviewed
Rodeo—Monogram (71 min.)	38
Room for One More—Warner Bros (98 min.)	6
Rose of Cimarron—20th Century-Fox (72 min.)	39
Rough, Tough West, The—Columbia (54 min.)	not reviewed
Royal Journey—United Artists (50 min.)	96



Sally and Saint Anne—Univ.-Int'l (90 min.) .....99  
 San Francisco Story, The—Warner Bros. (80 min.)....58  
 Scandal Sheet—Columbia (82 min.).....6  
 Scaramouche—MGM (118 min.).....79  
 Scarlet Angel—Univ.-Int'l (81 min.) .....86  
 She's Working Her Way Through College—  
 Warner Bros. (101 min.) .....91  
 Singin' in the Rain—MGM (103 min.).....42  
 Skirts Ahoy—MGM (109 min.).....59  
 Smoky Canyon—Columbia (55 min.).....not reviewed  
 Sniper, The—Columbia (87 min.).....43  
 Something to Live For—Paramount (89 min.).....18  
 Sound Off—Columbia (83 min.).....60  
 Steel Fist, The—Monogram (73 min.).....24  
 Steel Town—Univ.-Int'l (85 min.).....39  
 Stolen Face—Lippert (71 min.) .....92  
 Story of Robin Hood, The—RKO (83 min.).....46  
 Strange World—United Artists (85 min.).....56  
 Stronghold—Lippert (73 min.) .....22

Tale of Five Women, A—United Artists (86 min.)...22  
 Talk About a Stranger—MGM (65 min.).....34  
 Target—RKO (60 min.).....not reviewed  
 Tarzan's Savage Fury—RKO (81 min.).....48  
 Texas City—Monogram (54 min.).....not reviewed  
 Thief of Damascus—Columbia (78 min.).....51  
 This Woman is Dangerous—Warner Bros. (100 min.)..14  
 Three for Bedroom C—Warner Bros. (74 min.).....87  
 Thundering Caravans—Republic (54 min.)..not reviewed  
 Tomahawk Territory—

United Artists (65 min.).....not reviewed  
 Trail Guide—RKO (60 min.).....not reviewed  
 Treasure of Lost Canyon, The—Univ.-Int'l (82 min.)..27

Valley of the Eagles—Lippert (83 min.).....48  
 Viva Zapata!—20th Century-Fox (113 min.).....22

Waco—Monogram (68 min.).....40  
 Wagons West—Monogram (70 min.) .....98  
 Wait 'Till the Sun Shines Nellie—

20th Century-Fox (108 min.) .....86

Walk East on Beacon—Columbia (98 min.).....71

Washington Story—MGM (81 min.).....103

Water Birds—RKO (31 min.) .....96

We're Not Married—20th Century-Fox (8g min.)...102

When in Rome—MGM (78 min.).....35

Where's Charlie?—Warner Bros. (97 min.).....102

Whispering Smith vs. Scotland Yard—RKO (77 min.)..44

White Corridors—Rank (102 min.) .....98

Wild Heart, The—RKO (82 min.).....87

Wild Horse Ambush—Republic (54 min.)....not reviewed

Wild North, The—MGM (97 min.).....10

Wild Stallion—Monogram (84 min.) .....84

Winning Team, The—Warner Bros. 98 min.).....82

With a Song in My Heart—20th Century-Fox (117 m.)..31

Without Warning—United Artists (75 min.).....55

Woman in Question, The—Columbia (88 min.).....31

Woman in the Dark—Republic (60 min.).....12

World in His Arms, The—Univ.-Int'l (104 min.)....99

Yank in Indo-China, A—Columbia (67 min.).....56

Young Man with Ideas—MGM (84 min.).....34

## RELEASE SCHEDULE FOR FEATURES

### Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

20 The Highwayman—Coburn-Hendrix.....Oct. 21

### Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

434 The Sniper—Menjou-Franz .....May

428 Sound Off—Rooney-James .....May

435 A Yank in Indo-China—Archer-Dick .....May

426 Walk East on Beacon—Murphy-Currie .....June

436 Paula—Young-Smith-Knox .....June

441 Brave Warrior—Hall-Larson .....June

438 Montana Territory—McAllister-Hendrix .....June

471 Apache Country—Autry (62 min.) .....June

487 The Rough, Tough West—Starrett (54 m.)....June

440 California Conquest—Wilde-Wright .....July

437 The Brigand—Dexter-Lawrance .....July

442 Cripple Creek—Montgomery-Booth .....July

439 Red Snow—Madison-Mala .....July

474 Barbed Wire—G.Gene Autry (61 min.).....July

486 Junction City—Starrett (54 min.) .....July

416 Storm Over Tibet—Reason-Douglas.....July

## Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

5114 Valley of the Eagles—British-made.....Apr. 25

5115 Return of Gilbert & Sullivan—

Musical short (35 m.) .....May 16

5111 Loan Shark—Raft-Hart .....May 23

5105 Outlaw Women—Windsor-Rober .....June 2

5109 Stolen Face—Henreid-Scott .....June 16

5112 The Jungle—Cameron-Romero-Windsor ....July 4

5110 Pirate Submarine—special cast .....July 18

5113 Hellgate—Hayden-Leslie .....Aug. 5

5119 Secret People—Cortesa-Hepburn .....Aug. 20

5117 Scotland Yard Inspector—Romero-Maxwell.Sept. 2

## Metro-Goldwyn-Mayer Features

(1540 B'way., New York 19, N. Y.)

230 Young Man with Ideas—Ford-Roman .....May

232 The Girl in White—Allyson-Kennedy .....May

233 Skirts Ahoy—Williams-Evans-Blaine .....May

231 Carbine Williams—Stewart-Hagen-Corey .....June

236 Scaramouche—Granger-Leigh-Parker .....June

234 Glory Alley—Caron-Meeker-Roland .....June

235 Pat and Mike—Hepburn-Tracy .....June

237 Lovely to Look At—Grayson-Tracy .....June

239 Holiday for Sinners—Young-Wynn .....July

238 Washington Story—Johnson-Neal

(formerly "Mr. Congressman") .....July

The Devil Makes Three—Kelly-Angeli .....Aug.

Fearless Fagan—Leigh-Carpenter .....Aug.

Ivanhoe—Robert & Elizabeth Taylor .....Aug.

The Merry Widow—Turner-Lamas .....Sept.

You for Me—Lawford-Greer .....Sept.

My Man and I—Winters-Montalban .....Sept.

Because You're Mine—Mario Lanza .....Oct.

The King and I—Whitmore-Byington .....Oct.

Everything I Have is Yours—O'Keefe-Lewis....Oct.

The Hour of Thirteen—Lawford-Adams .....not set

## Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

5209 Desert Pursuit—Wayne Morris .....May 11

5207 African Treasure—Johnny Sheffield .....June 8

5220 Gold Fever—Calvert-Morgan .....June 15

5212 Here Come the Marines—Bowery Boys.....June 29

5203 Wagons West—Cameron-Castle .....July 6

5243 Dead Man's Trail—J. M. Brown .....July 20

5218 Sea Tiger—Archer-Chapman .....July 27

5221 Yukon Gold—Kirby Grant

(formerly "Timber Wolf") .....Aug. 10

5253 Gun Smoke Range—Whip Wilson .....Aug. 17

5204 Rose Bowl Story—Thompson-Miles.....Aug. 24

5226 Fargo—Bill Elliott .....Sept. 7

5213 Feudin' Fools—Bowery Boys .....Sept. 21

5210 Arctic Flight—Wayne Morris .....Oct. 19

## Paramount Features

.(1501 Broadway, New York 18, N. Y.)

5117 Anything Can Happen—Ferrer-Hunter.....May

5113 Red Mountain—Ladd-Scott .....May

5120 The Atomic City—Barry-Clark.....June

5115 Denver & Rio Grande—O'Brien-Hayden.....June

5130 The Greatest Show on Earth—all-star.....July

5122 Encore—British-made .....July

5121 Jumping Jacks—Martin and Lewis .....July

5123 Carrie—Olivier-Jones .....Aug.

5124 Son of Paleface—Hope-Russell-Rogers .....Aug.

Just for You—Crosby-Wyman .....Sept.

Caribbean—Payne-Dahl .....Sept.

Somebody Loves Me—Hutton-Hecker .....Oct.

Hurricane Smith—DeCarlo-Ireland .....Oct.

The Savage—Heston-Taylor .....Nov.

The Turning Point—Holden-O'Brien .....Nov.

Blazing Forest—Payne-Morrow .....Dec.

Road to Bali—Crosby-Hope-Lamour .....Dec.

## RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

224 Macao—Mitchum-Russell .....Apr.

225 Tarzan's Savage Fury—Barker-Hart .....Apr.

271 Body Snatcher—reissue .....Apr.

272 I Walked with a Zombie—reissue .....Apr.

273 Faithful City—Israel-made .....May



226 The Narrow Margin—McGraw-Windsor .....May  
 228 The Half Breed—Young-Carter .....May  
 270 The Leopard Man—reissue .....May  
 230 Desert Passage—Tim Holt (61 m.) .....May  
 269 King Kong—reissue .....June  
 229 Clash By Night—Douglas-Stanwyck-Ryan .....June  
 274 The Wild Heart—Jennifer Jones .....July  
 The Story of Robin Hood—Richard Todd.....July

### Republic Features

(1740 Broadway, New York 19, N. Y.)

5128 Gobs and Gals—Bernard Bros. ....May 1  
 5172 Black Hills Ambush—Lane (54 m.) .....May 20  
 Bal Tabarin—French-made .....June 1  
 I Dream of Jeannie—Middleton-Shirley ....June 15  
 Woman in the Wilderness—Hussey-Cameron  
 (formerly "Minnesota") .....July 15  
 5173 Thundering Caravans—Allan Lane (54 m.) ..July 20  
 5144 Old Oklahoma Plains—Rex Allen (60 m.)..July 25

### Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

213 Belles on their Toes—Crain-Loy .....May  
 216 Outcasts of Poker Flat—Baxter-Robertson .....May  
 215 Deadline-U.S.A.—Bogart-Hunter .....May  
 252 Laura—reissue .....May  
 253 This Above All—reissue .....May  
 255 Leave Her to Heaven—reissue .....June  
 256 The Rains Came—reissue .....June  
 217 Kangaroo—Lawford-O'Hara .....June  
 219 Lydia Bailey—Robertson-Francis .....June  
 218 Lady in the Iron Mask—Hayward-Medina .....July  
 257 To the Shores of Tripoli—reissue .....July  
 258 The Black Swan—reissue .....July  
 220 Wait 'Til the Sun Shines Nellie—Peters-Wayne..July  
 221 We're Not Married—Wayne-Rogers-Monroe ....July  
 222 Diplomatic Courier—Power-Neal .....July  
 223 Dream Boat—Webb-Rogers .....Aug.  
 224 Don't Bother to Knock—Widmark-Monroe....Aug.  
 225 Les Miserables—Rennie-Paget .....Aug.  
 226 What Price Glory—Cagney-Calvet-Dailey.....Aug.  
 Lure of the Wilderness—Peters-Hunter .....Sept.  
 O'Henry's Full House—all-star cast .....Sept.  
 Way of a Gaucho—Tierney-Calhoun .....Sept.  
 Monkey Business—Grant-Rogers-Coburn .....Oct.  
 My Wife's Best Friend—Baxter-Carey .....Oct.  
 Down Among the Sheltering Palms—  
 Lundigan-Greer .....not set

### United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Captive City—Forsythe-Camden .....Apr. 11  
 Without Warning—Williams-Randall .....May 8  
 Red Planet Mars—Graves-King .....May 15  
 The Fighter—Conte-Brown-Cobb .....May 23  
 Red River—reissue .....June 6  
 Tulsa—reissue .....June 6  
 Tales of Hoffman—reissue .....June 13  
 Confidence Girl—Conway-Brooke .....June 20  
 Outcast of the Islands—British-made .....July 11  
 Actors and Sin—Robinson-Albert .....July 18  
 High Noon—Cooper-Mitchell .....July 30  
 Island of Desire—Darnell-Hunter .....Aug. 4  
 Park Row—Evans-Welch .....Aug. 12  
 Cry the Beloved Country—Canada Lee .....Aug. 22

### Universal-International Features

(445 Park Ave., New York 22, N. Y.)

218 Red Ball Express—Chandler-Nicol.....May  
 219 Bronco Buster—Lund-Holden-Brady .....May  
 220 No Room for the Groom—Curtis-Laurie.....May  
 221 Ivory Hunter—British-made .....June  
 222 Scarlet Angel—DeCarlo-Hudson .....June  
 223 Just Across the Street—Sheridan-Lund .....June  
 224 Francis Goes to West Point—O'Connor .....July  
 225 Sally and Saint Anne—Blythe-Gwenn .....July  
 226 Has Anybody Seen My Gal?—Laurie-Hudson ....July  
 227 The World in His Arms—Peck-Blythe .....Aug.  
 228 Duel at Silver Creek—Murphy-Domergue .....Aug.  
 229 Lost in Alaska—Abbott & Costello .....Aug.  
 230 Untamed Frontier—Cotten-Winters .....Sept.  
 231 Son of Ali Baba—Curtis-Laurie .....Sept.  
 232 It Grows on Trees—Dunne-Jaeger .....Sept.

### Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

118 Jack & the Beanstalk—Abbott & Costello....Apr. 12  
 119 Lion and the Horse—Steve Cochran.....Apr. 19  
 120 Maru Maru—Flynn-Roman .....May 3  
 121 The San Francisco Story—McCrea-DeCarlo..May 17  
 122 About Face—MacRae-Bracken .....May 31  
 123 Carson City—Scott-Norman-Massey .....June 14  
 124 3 for Bedroom C—Swanson-Warren .....June 21  
 125 The Winning Team—Day-Reagan .....June 28  
 128 She's Working Her Way Through College—  
 Reagan-Mayo .....July 12  
 129 The Story of Will Rogers—  
 Rogers, Jr.-Wyman .....July 26

### SHORT SUBJECT RELEASE SCHEDULE

#### Columbia—One Reel

4806 Wrestling Demons—Sports (10 m.) .....Mar. 27  
 4554 Candid Microphone No. 4 (8½ m.) .....Apr. 3  
 4608 Babes At Sea—Favorite (reissue) (8 m.) ..Apr. 10  
 4857 Mr. Movies—Screen Snapshots (9½ m.)..Apr. 17  
 4807 Wanna Bet?—Sports (10 m.) .....Apr. 24  
 4653 Casa Seville—Cavalcade of B'way (10 m.)..Apr. 24  
 4609 Let's Go—Favorite (reissue) (8 m.) .....May 8  
 4858 Hollywood Night Life—Screen Snapshots  
 (8½ m.) .....May 15  
 4704 The Dog Snatcher—Mr. Magoo .....May 29  
 4555 Candid Microphone No. 5 (11 m.) .....June 5  
 4654 The Embers—Cavalcade of B'way (9 m.)..June 12  
 4808 High-Steppin' Trotters—Sports .....June 12  
 4610 Crop Chasers—Favorite (reissue) (8 m.) ...June 12  
 4859 Hollywood on the Ball—Screen Snapshots  
 (9½ m.) .....June 19  
 4505 Willie the Kid—Jolly Frolic (7 m.) .....June 26  
 4611 The Mountain Ears—  
 Favorite (reissue) (7½ m.).....July 10  
 4860 Memorial to Al Jolson—  
 Screen Snapshots (9 m.) .....July 24

#### Columbia—Two Reels

4407 Corny Casanovas—Stooges (16½ m.) .....May 1  
 4416 A Blissful Blunder—Andy Clyde (16½ m.)..May 8  
 4426 The Gink at the Sink—Terbert (16½ m.)..June 12  
 4436 Groom and Bored—  
 Johnny Downs (16½ m.) .....June 26  
 4408 He Cooked His Goose (16 m.) .....July 3  
 4160 Blackhawk—Serial (15 ep.) .....July 24

### Metro-Goldwyn-Mayer—One Reel

S-357 Mealtime Magic—Pete Smith (9 m.) .....May 3  
 W-365 Fraidy Cat—Cartoon (reissue) (8 m.)...May 10  
 T-317 Seeing Ceylon—Traveltalk (9 m.) .....May 17  
 W-343 One Cab's Family—Cartoon (8 m.) .....May 17  
 S-358 Gymnastic Rhythm—Pete Smith (8 m.)..May 24  
 T-318 Ancient India—Traveltalk (9 m.) .....June 7  
 W-344 Little Runaway—Cartoon (7 m.) .....June 14  
 W-366 Dog Trouble—Cartoon (reissue) (8 m.) ..June 21  
 S-359 It Could Happen to You—  
 Pete Smith (10 m.) .....June 28  
 W 345 Rock-a-bye Bear—Cartoon (7 m.) .....July 12  
 S-360 Pedestrian Safety—Pete Smith (10 m.)...July 12  
 W-346 Fit to be Tied—Cartoon (7 m.) .....July 26  
 (End of 1951-52 Season)

### Paramount—One Reel

B11-4 Ghost of the Town—Casper (7 m.) .....Apr. 11  
 P11-7 The Awful Tooth—Noveltoon (7 m.)....May 5  
 R11-9 The Fronton Games—Sportlight (10 m.)..May 5  
 X11-4 Fun at the Fair—Kartune (8 m.) .....May 9  
 E11-5 Swimmer Take All—Popeye (7 m.) .....May 16  
 P11-8 Law and Audrey—Noveltoon (7 m.) ....May 23  
 B11-3 Spunky Skunky—Casper (7 m.) .....May 30  
 R11-10 A Sporting Oasis—Sportlight (10 m.)...June 1  
 M11-5 Cowboys—Topper (10 m.) .....June 6  
 E11-6 Friend or Phony—Popeye (7 m.) .....June 20  
 R11-11 The Sails of Acapulco—Sportlight (9 m.) July 4  
 X11-5 Dizzy Dinosaurs—Kartune (7 m.) .....July 4  
 P11-9 City Kitty—Noveltoon (7 m.) .....July 18  
 M11-6 Pardon Us Penguins—Topper .....July 25  
 B11-5 Cage Fright—Casper .....Aug. 8  
 E11-7 Tots of Fun—Popeye .....Aug. 15



## RKO—One Reel

24309	Summer is for Kids—Sportscope (8 m.)	May 2
24112	Lambert, the Sheepish Lion— Disney (8 m.)	May 16
24114	Two Gun Goofy—Disney (6 m.)	May 16
24210	To the Rescue—Screenlined (8 m.)	May 16
24310	Hockey Stars' Summer (Sportscope (8 m.)	May 30
24115	Susie, the Little Blue Coop—Disney (8 m.)	June 6
24116	Teachers are People—Disney (6 m.)	June 27
24117	Uncle Donald's Ants—Disney (7 m.)	July 18
24118	The Little House—Disney (8 m.)	Aug. 8

## RKO—Two Reels

23801	Basketball Headliners of 1952— Special (15 m.)	Apr. 18
23108	A Nation is Fifty—Special (16 m.)	Apr. 25
23405	Newlyweds Take a Chance— Special (17 m.)	May 2
23109	Madison Square Garden—Special (14 m.)	May 25
23110	Your Doctor—Special (16 m.)	June 20

## Republic—One Reel

5185	Israel—This World of Ours (9 m.)	Apr. 15
5186	India—This World of Ours (9 m.)	July 1

## Republic—Two Reels

5184	Noyoka & the Tiger Man—Serial (reissue)	Apr.
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## Twentieth Century-Fox—One Reel

5210	Off to the Opera (Talk. Magpies)— Terrytoon (7 m.)	May
5211	The Happy Cobblers—Terrytoon (7 m.)	May
5230	Billy Mouse's Awakade— Terry. (reissue) (7 m.)	May
5212	Hypnotized (Little Roquefort)— Terrytoon (7 m.)	June
5213	Hansel and Gretel (Mighty Mouse)— Terrytoon (7 m.)	June
5214	Flipper Frolics—Terrytoon (7 m.)	June
5215	Little Anglers (Terry Bears) (7 m.)	July
5216	The Foolish Duckling (Dinky)— Terrytoon (7 m.)	July
5217	Housebusters (Talk. Magpies)— Terrytoon (7 m.)	Aug.
5218	The Mysterious Cowboy—Terrytoon (7 m.)	Aug.

## Universal—One Reel

7384	Memory Songs—Cartoon Melody (10 m.)	May 19
7329	Mousie Come Home— Cartune (reissue) (7 m.)	May 26
7345	Army's Finest—Variety View (9 m.)	June 16
7354	Scalp Treatment—Cartune (7 m.)	June 16
7385	Song Dreams—Cartoon Melody (10 m.)	June 23
7330	Fair Weather Friends— Cartune (reissue) (7 m.)	June 23
7331	Apple Andy—Cartune (reissue) (7 m.)	July 21
7346	Future Generals—Variety View (9 m.)	Aug. 4
7355	The Rough—Cartune (7 m.)	Aug. 11
7332	Whacky Weed—Cartune (reissue) (7 m.)	Aug. 18
7347	Village Metropolis—Variety View (9 m.)	Sept. 8
7333	Musical Moments— Cartune (reissue) (7 m.)	Sept. 15
7356	The Great Who-Dood-It—Cartune (7 m.)	Oct. 6

## Universal—Two Reels

7368	Tropical Mountain Island— Earth and its People (21 m.)	May 19
7369	Food for Paris Markets— Earth and its People (22 m.)	June 16
7307	Buddy Morrow & His Orch.— Musical (15 m.)	June 18
7308	Perez Prado & Orch.—Musical (15 m.)	July 2
7370	Farming in South China— Earth and its People	July 14
7309	Dick Jurgens & Orch.—Musical (15 m.)	July 30
7371	Cattle and the Corn Belt— Earth and its People	Aug. 11
7310	Bill May & His Orch.—Musical (15 m.)	Aug. 20
7372	Tropical Lowland— Earth and its People	Sept. 8
7373	Riches of the Veldt— Earth and its People	Oct. 6

## Vitaphone—One Reel

8714	Little Red Rodent Hood— Merrie Melody (7 m.)	May 3
8309	Hush My Mouse— Hit Parade (reissue) (9 m.)	May 3
8715	Sock a Doodle Doo—Looney Tune (7 m.)	May 10
8507	Switzerland—Sports Parade (10 m.)	May 10
8716	Beep Beep—Merrie Melody (7 m.)	May 24
8606	Orange Blossoms for Violet— Novelty (10 m.)	May 24
8729	The Hasty Hare—Bugs Bunny (7 m.)	June 7
8405	So You Want to Go to a Convention— Joe McDoakes (10 m.)	June 7
8310	Baby Bottleneck— Hit Parade (reissue) (9 m.)	June 14
8717	Ain't She Tweet—Looney Tune (7 m.)	June 21
8805	U.S. Navy Band—Melody Master (10 m.)	June 21
8718	The Turn-tale Wolf—Merrie Melody (7 m.)	June 28
8508	Centennial Sports—Sports Parade (10 m.)	June 28
8719	Cracked Quack—Looney Tune (7 m.)	July 5
8311	The Bug Parade— Hit Parade (reissue) (9 m.)	July 12
8509	Snow Frolics—Sports Parade (10 m.)	July 26
8730	Oily Hare—Bugs Bunny (7 m.)	July 26
8406	So You Never Tell a Lie— Joe McDoakes (10 m.)	Aug. 2
8312	Merrie Old Soul— Hit Parade (reissue) (9 m.)	Aug. 2
8607	Daredevil Days—Novelty (10 m.)	Aug. 9
8720	Hoppy-go-Lucky—Looney Tune (7 m.)	Aug. 9
8806	The Serenaders—Melody Master (10 m.)	Aug. 16
8510	Just for Sport—Sports Parade (10 m.)	Aug. 23
8313	Fresh Airdale— Hit Parade (reissue) (9 m.)	Aug. 30
8721	Going! Going! Gosh!—Looney Tune (7 m.)	Aug. 30
8722	Bird in a Guilty Cage— Looney Tune (7 m.)	Aug. 30

## Vitaphone—Two Reels

8006	The Seeing Eye—Special (17 m.)	Apr. 26
8105	The Man Killers—Featurette (16 m.)	May 17
8007	No Pets Allowed—Special (18 m.)	May 31
8106	Trial By Trigger—Featurette	July 8
8008	Open Up that Golden Gate—Special	July 19

## NEWSWEEKLY NEW YORK RELEASE DATES

### Pramount News

92	Sat. (E)	July 5
93	Wed. (O)	July 9
94	Sat. (E)	July 12
95	Wed. (O)	July 16
96	Sat. (E)	July 19
97	Wed. (O)	July 23
98	Sat. (E)	July 26
99	Wed. (O)	July 30
100	Sat. (E)	Aug. 2
101	Wed. (O)	Aug. 6
102	Sat. (E)	Aug. 9
103	Wed. (O)	Aug. 13
104	Sat. (E)	Aug. 16

### Warner Pathe News

94	Mon. (E)	July 7
95	Wed. (O)	July 9
96	Mon. (E)	July 14
97	Wed. (O)	July 16
98	Mon. (E)	July 21
99	Wed. (O)	July 23
100	Mon. (E)	July 28
101	Wed. (O)	July 30
102	Mon. (E)	Aug. 4
103	Wed. (O)	Aug. 6
104	Mon. (E)	Aug. 11
(End of 1951-52 Season)		

### Universal News

575	Tues. (O)	July 8
576	Thurs. (E)	July 10
577	Tues. (O)	July 15
578	Thurs. (E)	July 17
579	Tues. (O)	July 22
580	Thurs. (E)	July 24

581	Tues. (O)	July 29
582	Thurs. (E)	July 31
583	Tues. (O)	Aug. 5
584	Thurs. (E)	Aug. 7
585	Tues. (O)	Aug. 12
586	Thurs. (E)	Aug. 14
587	Tues. (O)	Aug. 19

### News of the Day

289	Mon. (O)	July 7
290	Wed. (E)	July 9
291	Mon. (O)	July 14
292	Wed. (E)	July 16
293	Mon. (O)	July 21
294	Wed. (E)	July 23
295	Mon. (O)	July 28
296	Wed. (E)	July 30
297	Mon. (O)	Aug. 4
298	Wed. (E)	Aug. 6
299	Mon. (O)	Aug. 11
300	Wed. (E)	Aug. 13
301	Mon. (O)	Aug. 18

### Fox Movietone

55	Tues. (O)	July 8
56	Friday (E)	July 11
57	Tues. (O)	July 15
58	Friday (E)	July 18
59	Tues. (O)	July 22
60	Friday (E)	July 25
61	Tues. (O)	July 29
62	Friday (E)	Aug. 1
63	Tues. (O)	Aug. 5
64	Friday (E)	Aug. 8
65	Tues. (O)	Aug. 12
66	Friday (E)	Aug. 15
67	Tues. (O)	Aug. 19



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIV

SATURDAY, JULY 12, 1952

No. 28

### THE RIGHT KIND OF ECONOMY

After more than five weeks of conferences held at the MGM studios in Culver City, California, the following statement was issued this week by Nicholas M. Schenck, president of Loew's, Inc., and Dore Shary, vice-president in charge of production and studio operations:

"The primary objective behind these conferences was to adjust our economy to meet potential box-office returns, and at the same time maintain traditional MGM quality. These conferences, which included top executive personnel, creative talent and labor leaders, examined every phase of the studio operation. We wanted to be certain that decisions made as a result of these conferences would be practical and reflect care and judgment. Too often adjustments have been temporary because they have been based on panic, and, consequently, on injudicious thinking.

"In making this announcement, we, on behalf of the entire executive staff, wish to express our appreciation for the counsel and cooperation of everyone concerned in these preliminary discussions.

"We have decided to make a total of thirty-eight films in the next fiscal year. We have determined an average cost of these thirty-eight films, which we believe is consistent with present box-office conditions. Our budget will be aimed at eliminating waste factors which have resulted from lush operations in former lush years.

"To provide leadership in the drive of economy, the entire executive staff and officers in Hollywood, New York and overseas, including ourselves, have agreed to a plan for salary cuts for a period of one year. These cuts vary in size from 25% to 50% on amounts over \$1,000 a week. No part of the salary given up during this period will be returned under any circumstances.

"There will be reductions in the number of producers, directors and writers who will be kept on a permanent contract basis. Those remaining under contract with the studio will be required to turn out a greater number of films in the effort to reduce studio overhead.

"The field of television production is one which will be examined and re-examined as time goes on, because the economic factors involved are ever changing. But at the present time we have no plan, nor are we contemplating any plan for television filming.

"We will continue to provide opportunity for young directing, acting, producing and writing talent, and such talent will be channeled through a planned program of films. Casting and cost factors will be altered to suit individual projects in this program.

"We have analysed during these conferences the cost of waste factors, such as tardiness, interference, temperament, lack of preparation and loss of working time, of all talent working at the studio. As a result, each person in every field of activity concerned with the making of films has been asked and has agreed to cooperate more fully in eliminating those factors.

"We have also consolidated effort in various departments and there will be some reduction in the numbers of people in these departments. We will insist that everyone give as much as he can to the job for which he is paid. For these reasons and because we intend to make this insistence a sharp one, we do not contemplate any direct 'across the board' salary cuts; nor are we contemplating any wholesale discharge of employees. We plan to insure the level of salaries by requiring a full time job in exchange for a full week's salary.

"We believe strongly that the problems that beset us are soluble—that the obstacles surrounding us can be overcome—but we know what we need and we have been pledged the wholehearted and full-hearted cooperation of our entire organization. With this cooperation we hope to achieve a goal of having a studio which turns out top-flight product without waste, with a maximum of profit and with a high degree of integrity and taste."

The above statement was delivered at a mass meeting of nearly four thousand MGM studio employees.

Mr. Schenck and Mr. Schary are to be commended for the steps they have taken to pare down production costs to meet existing conditions. Their action is praiseworthy, not only because of their recognition of the need today of economic reality in the production of pictures, but also because they are not resorting to the false economy measures employed by some studios in the late 1930's, when the high-paid executives discharged hundreds of low-salaried employees whose combined earnings, when saved, did not reduce studio overhead to any appreciable extent, whereas the reduction of their own huge salaries would have effected far greater economies than that which had been effected by those discharges.

By voluntarily reducing their own salaries, along with the salaries of the other high-paid executives of the company, Mr. Schenck and Mr. Schary have set an example of wise leadership that could be followed to advantage by other producing-distributing executives, who, too, must inevitably take steps to bring down production costs in order to combat the present box-office decline.

Of particular interest to HARRISON'S REPORTS is that part of the statement that refers to "the cost of

(Continued on back page)



**"Fearless Fagan" with Janet Leigh,  
Carleton Carpenter and Keenan Wynn**  
(MGM, August; time, 79 min.)

A highly amusing comedy, the kind that will provoke uproarious laughter. Based on a novel story idea, the action revolves around the predicaments an unsophisticated young man gets himself into when he secretly takes his pet circus lion along to an Army camp. Many of the situations are extremely funny, particularly where the lion, really a docile sort, releases himself from his cage and starts hunting for his master in the woods, only to tangle with Keenan Wynn, a sergeant, leading a detachment of soldiers on maneuvers. The resulting confusion will have audiences howling with glee. Much credit is due the director for his skillful handling of the scenes with the lion, a really remarkable animal whose actions are comparable to that of an affectionate dog. The story, of course, has its ludicrous moments; nevertheless, there is considerable human interest in the concern felt by the hero for his pet. The acting of the entire cast is fine. Favorable word-of-mouth advertising should give this comedy a considerable boost:—

Appearing in a circus comedy act with Fagan, his pet lion, which he had raised from a cub, Carleton Carpenter finds himself faced with the problem of giving the animal to a zoo or selling it when he receives his notice of induction. Neither move appeals to him because of his affection for the lion, and through a clever ruse he manages to bring Fagan to the Army camp in a caged automobile and hides him in the woods. Fagan's presence is inadvertently discovered by Janet Leigh, a Hollywood star entertaining at the camp, and she promptly notifies the authorities. Carpenter convinces his superiors that Fagan was really docile, and his earnestness motivates them to find a home for the beast at a farm nearby until he finishes his stint in the Army. Complications arise when Fagan, lonely for his master, releases himself from his cage and returns to the camp to search for Carpenter. He creates a riot by walking into a WAC barracks, following which he completely upsets troop maneuvers by wandering through the woods. As a result of this incident, the Army compels Carpenter to agree to sell Fagan to a harsh animal trainer, but Janet, by this time in love with Carpenter and realizing that the lion, treated kindly, is harmless, saves the situation by taking Fagan into her lavish Hollywood home to await Carpenter's return.

It was produced by Edwin H. Knoff, and directed by Stanley Donen, from a screenplay by Charles Lederer, based on a story by Sidney Franklin, Jr. and Eldon W. Griffiths.

Fine for the entire family.

**"The Merry Widow" with Lana Turner  
and Fernando Lamas**  
(MGM, September; time, 105 min.)

This third MGM screen version of Franz Lehar's well known operetta, enhanced by Technicolor photography, is a highly enjoyable romantic musical entertainment that should find favor with the general run of audiences. Dealing with a romance between a beautiful and wealthy American widow and a nobleman from an impoverished Balkan kingdom, the action is light and gay throughout, with most of the humor stemming from mixed identities—the hero falls in love with the heroine but mistakes her companion for the wealthy widow, while the heroine, seeking to avoid fortune hunters, induces her companion to continue the deception. Lana Turner is al-

luring as the young widow, and the extravagant clothes that she wears are a delight to the eye. Fernando Lamas, as the nobleman, is very good, and his singing of the several Lehar melodies is highly pleasing. The Merry Widow Waltz number is stirring. Richard Haydn and John Abbott are extremely comical as Marshovian dignitaries charged with bringing the hero and heroine together. The settings are beautiful, and the color photography fascinating:—

Lana, a wealthy American widow of a man who came from the penniless kingdom of Marshovia, is persuaded to visit that country on the pretext that the government wants to erect a monument in memory of her late husband. Actually the King (Thomas Gomez) wanted to gain control of her wealth to save the country from bankruptcy. Great plans are made to welcome Lana, and Lamas, the King's dashing playboy nephew, is assigned to head the reception committee. But the late arrival of her train causes a mix-up, and Lana and Una Merkel, her companion, are compelled to find their way to the palace alone. The King, furious when he learns of their dismal reception, decides to punish Lamas but spares him when he agrees to serenade and woo Lana. Through a series of mixups Lamas mistakes Una for Lana, who in turn learns that he was under the King's orders to pursue her. Disgusted, Lana and Una leave for Paris, where Lana, determined to have some fun, persuades Una to continue her role as the "widow" and thus keep away the fortune hunters. Lana becomes angry when she learns that Lamas had followed her to Paris to pursue her millions, and she determines to teach him a lesson: she pretends to be Fifi, one of the "girls" in Maxim's, and flirts with him, but the scheme boomerangs when both fall deeply in love with each other. Misunderstandings occur when Lamas continues to romance her but follows through on his patriotic duty by proposing to Una, whom he still believed to be the wealthy widow. Lana reveals her identity at an embassy ball, and Lamas, stunned, denounces her for her deception and refuses to propose to her. Lana, in turn, will not have him under any circumstances, but when she learns that Lamas will have to pay with his life for failing in his mission, she saves him by giving the King a huge check to redeem Marshovia. Lamas, now believing that Lana is penniless, sweeps her into his arms and assures her of his love.

Joe Pasternack produced it, and Curtis Bernhardt directed it, from a screenplay by Sonya Levien and William Ludwig.

Suitable for everybody.

**"The Big Sky" with Kirk Douglas,  
Dewey Martin and Elizabeth Threatt**  
(RKO, August; time, 140 min.)

This big-scale outdoor adventure melodrama is a very good picture of its kind, but it is much too long. It could easily be cut by at least thirty minutes without impairing its entertainment values. Set in the year 1830, its story of a perilous keelboat expedition up the Missouri River and into the midwest wilderness to establish a fur-trading post is crammed with excitement, violence and suspense as a result of tumultuous incidents involving treacherous white men, warring Indians and the forces of nature. The characterizations are extremely colorful, with Kirk Douglas and Dewey Martin making the most of their roles as two fearless Kentucky mountaineers who join the expedition. At times the action is a bit too gruesome, such as, for example, when Douglas has a infected finger chopped off by one of his friends. Worked into the



proceedings is an interesting romantic triangle involving Douglas, Martin and Elizabeth Threatt, as an Indian maiden held hostage to insure the expedition's safety in the wild country. Although photographed in black-and-white, the magnificent outdoor backgrounds are eye-arresting:—

There are so many incidents in this overlong picture that a short synopsis cannot do justice to the story. Briefly, however, it depicts the meeting between Douglas and Martin, their subsequent tumultuous friendship, and their joining the keelboat expedition, which had been organized by Arthur Hunicutt, Martin's grizzled uncle, for Steven Geray, a French fur-trader, who sought to establish a trading post in the wild Blackfoot Indian country, 1,200 miles northwest of St. Louis, where no white man had ever penetrated. The action details the dangers encountered when the boat hits a dangerous stretch of rapids; the attacks by bloodthirsty Sioux Indians when a landing party goes in search of game; the machinations of an opposition fur-trader's agents, who sought to sabotage the expedition; and numerous other happenings, with Douglas and Martin in the midst of every battle, and with both distinguishing themselves in overcoming the many obstacles faced by the party before they reach their destination and succeed in establishing friendly relations with the Blackfeet, thanks to the aid of Miss Threatt, for whom both Martin and Douglas risked their lives throughout the perilous journey. At the finish, Martin and Miss Threatt are married in a colorful Indian ceremony, while Douglas and the others start the return trip, loaded with furs.

It was produced and directed by Howards Hawks, from a screenplay by Dudley Nichols, based upon the novel by A. B. Guthrie, Jr.

Suitable for the family.

### **"Don't Bother to Knock"**

**with Richard Widmark and Marilyn Monroe**

(20th Century-Fox, Aug.; time, 76 min.)

A tense but rather unpleasant adult melodrama. It is a moody, episodic story, and the unpleasantness stems from the fact that one of the principal characters, played by Marilyn Monroe, is a mentally deranged girl. Many movie-goers, particularly parents who hire baby-sitters, will find it harrowing to watch Miss Monroe attempt to kill a child with whom she is baby-sitting. True, one is held in suspense due to anxiety over the child's welfare, but it puts one under such a nervous strain that is cannot be classified as entertainment. Another unpleasantness is where Miss Monroe threatens to kill herself by cutting her throat with a razor blade. Richard Widmark is effective as a moody airline pilot who had been discarded by his girl, but the manner in which he picks up Miss Monroe, coupled with his obvious intentions, hardly makes this picture suitable for the family trade, even though he tries to be nice to her when he realizes her condition.

The entire action takes place in a New York hotel and opens with Widmark in a dejected mood because Anne Bancroft, a singer in the hotel cafe, had broken with him. Marilyn, a shyly attractive girl, is brought to the hotel by Elisha Cook, Jr., her uncle and hotel elevator operator, to baby-sit with Donna Corcoran, whose parents (Jim Backus and Lurene Tuttle) had to attend a banquet in the hotel. After putting the child to bed, Marilyn dresses herself in Miss Tuttle's best negligee and, through the window, starts a flirtation with the dejected Widmark, who was in his room

across the courtyard. Widmark persuades her to invite him over, and he finds her peculiarly naive, but he naturally responds when she starts to kiss him ardently. Their love-making is interrupted by the sudden appearance of the child, whose presence infuriates Marilyn. She then confesses to Widmark that she is the baby-sitter, and without his knowledge binds and gags the hysterical child. Widmark is found in the room by Cook, who had come to check on Marilyn, and she, angry at the intrusion, brains Cook with an ashtray. Widmark, after reviving Cook, learns that Marilyn had just been released from a mental institution, to which she had been sent after grieving too long for her fiancé who had died in the war. In her unbalanced state, she saw Widmark as her fiancé. In the complicated events that follow, Widmark sneaks out of the room when other guests are attracted by the commotion. Marilyn manages to get rid of her questioners and, in her deranged state, she attempts to harm the hysterical child. But little Donna is saved by Widmark, who had returned out of fear for her life. Marilyn escapes to the hotel lobby, where she threatens to slash her throat, but Widmark dissuades her with soothing talk, after which he turns her over to the police. The terrifying events serve to reunite Anne and Widmark.

It was produced by Julian Blaustein, and directed by Roy Baker, from a screenplay by Daniel Taradash, based on a novel by Charlotte Armstrong.

### **"The Duel at Silver Creek, with Audie Murphy, Faith Domergue and Stephen McNally**

(Univ.-Int'l, August; time, 77 min.)

A satisfactory western melodrama, photographed in Technicolor. Although the story follows a well worn pattern, it offers more than enough thrills, suspense and exciting action to please the followers of this type of pictures. Stephen McNally puts over his characterization as a courageous Marshall satisfactorily, as does Audie Murphy as his fearless deputy. Faith Domergue is properly sinister as a beautiful woman who pulls the wool over McNally's eyes until her tie-up with the villains is exposed by Murphy. The romance between Murphy and Susan Cabot is slight but pleasant. The color photography is very good:—

While leading a posse in pursuit of a gang of claim jumpers who had been terrorizing the area, McNally is wounded in a way that impairs his ability to squeeze the trigger on his gun. Murphy, whose father had been killed by the gang, is hired as a deputy by McNally because he was quick on the draw. McNally falls in love with Faith, who had come to Silver City to join Gerald Mohr, a mining engineer and supposedly her brother. Actually, Mohr was the secret leader of the claim jumpers, and Faith was his girlfriend. Murphy's adeptness with his gun saves McNally from death on several occasions, but they have a falling out when Murphy finds reason to become suspicious of Faith. In the events that transpire, however, Murphy, aided by Susan Cabot, a local girl, obtains evidence of Faith's connection with the claim jumpers and forces a confession from her. To save herself, she offers to lead McNally to the gang's hideout. A wild gunfight ensues when they reach the hideout, during which Mohr kills Faith for betraying him, while he in turn is killed by McNally.

It was produced by Leonard Goldstein, and directed by Don Siegel, from a story by Gerald Grayson Adams, who collaborated on the screenplay with Joseph Hoffman. Unobjectionable for the family.



waste factors, such as tardiness, interference, temperament, lack of preparation and loss of working time, of all talent working at the studio."

Back in 1944, in the issues of September 9, 16 and 23, this paper, under the heading "Wanton Waste in Production," published a series of three articles in which it was pointed out that, of the approximately three hundred million dollars spent annually in production, not more than two hundred million reached the screen, the remainder being wasted in excessively long pictures or figuratively thrown on the cutting room floor. These articles blamed the wanton waste on a variety of factors, among which were included scripts that were overwritten and loosely prepared, requiring the shooting of many extraneous scenes; the indiscriminate shooting by wasteful directors of as many as twenty to fifty "takes" of one scene so as to obtain a "perfect" scene; the shooting of as much as one hundred and fifty thousand feet of film (in one case six hundred thousand feet) for the first rough assembly of a picture when the footage should not have exceeded fifteen thousand feet; and the cruel waste of time, money and raw stock because of the failure to rehearse the actors on the set before shooting starts. The articles cited many other waste factors that are too numerous to mention.

At the conclusion of the articles, this paper said: "The lush times that are prevailing now will not prevail always. It is possible that times will, after the war, become normal again. Consequently, unless our producers begin practicing economy now, the industry will find itself in a tough spot." And that is exactly what has happened, in spite of the fact that this paper was criticized severely by the Screen Directors Guild and by several individual directors for the statements made in those articles.

In publishing the facts about waste in production in 1944, the object of HARRISON'S REPORTS was to bring the matter out in the open so that those who had been guilty of waste would know that the finger was on them and that they would, therefore, try to mend their ways. Now that a wave of economy is sweeping over Hollywood, as exemplified by the action taken by MGM, those guilty of wanton waste, not only among the directors, but also among the producers who approve faulty scripts, the writers who prepare them, and the actors who fail to study their dialogue, will come to the realization that there is no room for them in an industry that must now get full value for every dollar expended.

### ALL-INDUSTRY TAX CAMPAIGN FORMULATED

Meeting in New York on Tuesday of this week, the COMPO tax committee, with some thirty members in attendance, completed plans for the organizing of an all-industry campaign for total elimination of the twenty per cent Federal admission tax.

The campaign, as outlined by Col. H. A. Cole and Pat McGee, co-chairmen of the committee, will be conducted on the "grass roots" level through forty-eight state committees, under which will function local exhibitor committees in areas within each state. The chairmen and members of the state committees will be named shortly.

The present plans call for the COMPO committee to assemble pertinent data, statistics and procedural

suggestions, which will be funnelled to the state committees, which in turn will service the local committees.

The COMPO committee decided that there will be no appeal to the public for aid in the campaign, and that it would be left to the individual exhibitor to decide whether or not he wants to pass the tax savings on to his patrons.

Col. Cole pointed out that repeal of the tax will not be possible until the next session of Congress convenes in January, but he voiced the hope that by that time the exhibitors will have convinced every Congressional member of the injustice of the tax.

It was decided also that the repeal campaign would be financed through COMPO's general fund and, in order to build up the depleted treasury, the week of August 11-18 has been designated for a collection drive for COMPO dues. During that week the distributors' film salesman will canvas the exhibitors on a national scale in an effort to secure the dues, and all monies thus collected will be matched dollar for dollar by the distributors.

When one considers, as disclosed by the committee, that statistics show that the total admission taxes collected in 1951 was equal to five times the aggregate net profit of all theatres in the country for the year, the onerous nature of the tax becomes apparent. Consequently, there should be no hesitancy on the part of any exhibitor to, not only contribute to the fund, but also lend his utmost cooperation to persuade Congress to abolish the tax.

### SLOW PROGRESS

After having met in New York last week for two and one-half days, the Arbitration Conference's Continuation Committee of Ten, which was appointed by the general Conference to complete work on the proposed draft of the arbitration system, adjourned its sessions until "early next month." Meanwhile the committee members will report to the different distributors and exhibitor groups that are participating in the Conference, presumably to discuss some of the controversial points in the proposed plan and to receive instructions.

Since the official statement of the Committee of Ten shed little light on just what progress has been made, this paper is in no position to comment on how soon there is a possibility of an agreement being reached. Reports persist, however, that the progress made thus far has been extremely limited, and that there is a sharp difference of opinion on a number of phases of the proposed arbitration plan, with the different exhibitor representatives lined up solidly against the distributor representatives who, according to the reports, seem to lack complete and final authority in dealing with the issues involved.

According to a report in *Motion Picture Daily*, the "exhibitor participants have taken the position that failure to make appreciable progress in drafting a plan of arbitration is due to the fact that they are not dealing with principals, although they themselves are principals insofar as their organizations are concerned."

The slow progress that has been made thus far in setting up an arbitration system is not too encouraging, but as yet there is no reason to despair.



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Vol. XXXIV

SATURDAY, JULY 19, 1952

No. 29

### NO TIME FOR PESSIMISM

In recent letters sent to their membership, Wilbur Snaper, president of Allied States Association, Mitchell Wolfson, president of the Theatre Owners of America, and Rotus Harvey, president of the Western Theatre Owners (formerly PCCITO), expressed strong endorsement of the COMPO financing campaign and urged the exhibitors to support it.

Each of the letters emphasized that the COMPO dues collected from the exhibitors will be matched dollar for dollar by the distributors, and that the total will then be placed entirely at the disposal of the COMPO Tax Repeal Campaign Committee, which is organizing a nation-wide drive for the repeal of the twenty per cent Federal admission tax.

Under the schedule approved by COMPO's Executive Committee, exhibitors are being asked to contribute annual dues in accordance with the following plan:

*Four Wall Theatres:* Up to 500 seats, \$10; 750 seats, \$15; 1,000 seats, \$25; 2,500 seats, \$50; over 2,500 seats, \$100.

*Drive-in Theatres:* 300 car capacity, \$10; 500 cars, \$15; 600 cars, \$25; over 600 cars, \$50.

As it has already been pointed out in these columns, the general sales managers of the major companies have placed their sales forces at the disposal of the drive committee for the week of August 11-18, at which time the salesmen will solicit dues payments from all exhibitors in the country.

Although the exhibitors seem to be unanimous in their belief that the elimination of the twenty per cent Federal admission tax would be the greatest aid the theatres of this country can be given at this time, there is nevertheless a distinct feeling of pessimism on the part of many exhibitors with regard to the possibility of this tax repeal. This pessimism, as pointed out in a communication sent to this paper by Col. H. A. Cole, co-chairman of the COMPO Tax Repeal Committee, inevitably results in an apathy that is very dangerous to the movement.

There is no question that the industry, in endeavoring to secure repeal of the admission tax, is faced with a difficult task, but when one considers that to thousands of theatres the lifting of this tax spells the difference between operating or closing their doors, the task becomes one in which every exhibitor has, not only an obligation, but also a definite interest. The business life of many exhibitors will depend on the success of this tax fight, and any exhibitor who fails to lend the reasonable financial aid requested of him,

or fails to participate actively in the campaign, will indeed be shirking his obligation to the industry as a whole.

Those who are inclined to be pessimistic should bear in mind that the industry never has been in a better position to bring about repeal of the tax. Through facts and figures that will be furnished by COMPO's Tax Repeal Committee, the exhibitors will be enabled to prove to their Congressmen and Senators that the tax is unfair, unjust and discriminatory, and that its repeal will not only save thousands of theatres that are on the verge of closing but will also insure continued employment to the many thousands who are now employed in those theatres. Moreover, the exhibitors, through the data that will be furnished to them by COMPO, will be able to show that repeal of the admission tax will not result in a loss of revenue to the Government, but will, in fact, increase the Government's take because of numerous other factors.

The most important thing of all that these pessimists must bear in mind is the fact that this is a Presidential election year and that both the Democratic and Republican parties are geared for the fight of their lives, one to retain the majority power and the other to regain it. It can be anticipated that nearly every candidate for the House and Senate will claim that he is in favor of reducing taxes, and this, of course, will provide the exhibitors with a golden opportunity to secure definite commitments from them on repeal of the amusement tax. As pointed out recently by National Allied's Abram F. Meyers, "a politician is never so agreeable as when he is a candidate. The time to ask a favor from him is when he is seeking a very valuable one from you." And securing such commitments should not be difficult if, as Mr. Myers suggested, the theatres in each state run a trailer showing the pictures of all candidates pledged to repeal, together with favorable comment, omitting, of course, those candidates who do not promise such support.

The importance of every exhibitor's cooperation in this campaign cannot be stressed too strongly. This is a unified fight to which the leaders in every branch of the business are giving much time and effort at great personal sacrifices. They are providing competent leadership and, for our own good, we should back them to the hilt with the necessary financial aid and active participation in the campaign.

We cannot hope to be relieved of this burdensome admission tax when the new Congress takes over next January unless we lay the groundwork now.



**"The Story of Will Rogers" with  
Will Rogers, Jr. and Jane Wyman**

(Warner Bros., July 26; time, 109 min.)

Biographical of the life of Will Rogers, this Technicolor production captures much of the charm, wit and human warmth of this beloved humorist, who had the happy talent of making people laugh and think at the same time. But although it is an interesting biographical drama it is by no means an outstanding entertainment, for its sketchy presentation of the events connected with Rogers' personal life and his rise to fame lacks forceful dramatic impact and does not delve deeply into his character. It is, in other words, no more than a surface impression of this unique man. The one thing that enhances the film is the completely natural performance of Will Rogers, Jr., as his famous dad, whom he resembles to an amazing degree. Jane Wyman is charming as his wife. Eddie Cantor, as himself, makes a brief but effective appearance in one of the sequences. It is a slow-moving picture, with much of the footage devoted to Rogers' famed witticisms. Those who remember Rogers should enjoy this nostalgic tribute, but just how it will be received by the younger generation, which knows only of his fame, remains to be seen.

The story opens in the early 1900's with Rogers' return to his home-town in Oklahoma after two years of riding the range in Texas. He meets and falls in love with Betty Blake (Jane Wyman), but is unable to settle down on the family ranch because of a conflict with his father, a strict disciplinarian. He joins a Wild West show and, after a world tour, meets up with Betty in St. Louis and marries her. They combine their honeymoon with one of Rogers' rodeo tours, which ends in New York's-Madison Square Garden, where he becomes a hero by roping a steer that had run amuck. This wins him an offer from Bert Lynn (James Gleason), a theatrical agent, to appear in vaudeville. He proves to be a dud as a vaudeville performer until one day, to cover up his nervousness while awaiting the birth of his first child, he resorts to comedy chatter and scores a hit with the audience. This wins him a starring role in the Ziegfeld Follies for the next four years. In the ensuing years his fame as a humorist becomes world-wide, and when the depression hits the country the President asks him to use his wit to boost the morale of the people. From then on the action depicts his efforts in behalf of jobless people; his going to Hollywood to appear in pictures; his interest in the progress of aviation; his "favorite son" nomination at a Democratic Convention; and, finally, the start of his fatal flight to Alaska with Wiley Post.

It was produced by Robert Arthur, and directed by Michael Curtiz, from a screenplay by Frank Davis and Stanley Roberts, based on the story, "Uncle Clem's Boy," by Mrs. Will Rogers.

Suitable for everyone.

**"Untamed Frontier" with Shelley Winters,  
Joseph Cotten and Scott Brady**

(Univ.-Int'l, Sept.; 75 min.)

Enhanced by Technicolor photography and an above-average cast, this outdoor melodrama should have no difficulty satisfying the general run of audiences. The story, which is concerned mainly with the entanglements of a pretty waitress who is inveigled into marrying the arrogant son of a ruthless cattle baron, has ingredients of romance, action and suspense that are served up in a way that should please

the action fans. Discriminating movie-goers, however, may not find the cliché-ridden story and the hackneyed dialogue to their liking. A by-plot having to do with the cattle baron's fight against homesteaders provides the proceedings with additional excitement. The color photography and the scenic backgrounds are first rate:—

Minor Watson, a wealthy but mean cattle owner, resists the efforts of homesteaders to use his land as a right-of-way to thousands of acres of free Government land, which he used for the grazing of his own cattle herds. His stand is supported by Scott Brady, his worthless son, and Joseph Cotten, his nephew. While attending a town dance one night, Brady quarrels with a cowhand over Suzan Ball, a mercenary dance-hall girl, who provokes him into killing the cowhand. The shooting is witnessed by Shelley Winters, a waitress who had a crush on Brady. Aided by John Alexander, the family lawyer, Brady tricks Shelley into marrying him so that, as his wife, she may not bear witness against him. A murder charge against Brady is dropped when he provides fake evidence to show that the murdered man was armed. Shortly after the marriage, Shelley, learning that she had been duped, repulses Brady, and he returns to the arms of Suzan. Shelley remains on the ranch, where she wins the respect and love of Cotten, who becomes more of a humanist under her influence. In the complicated events that follow, Suzan and an unscrupulous accomplice blackmail Brady into agreeing to rustle his father's cattle. Cotten, informed of the rustling attempt, rounds up his men to prevent it, and in the melee that follows Brady is killed. Meanwhile the frustrated homesteaders had massed at the fence line for a drive through Watson's land. Cotten rushes there and finds Shelley pleading with Watson to let the homesteaders through, but the old man remains adamant. When one of Watson's men shoots a homesteader, a return shot kills Watson. Cotten, heeding Shelley's plea for peace, permits the homesteaders to pass through the land unmolested. With peace restored, Shelley and Cotten look forward to a new life.

It was produced by Leonard Goldstein, and directed by Hugo Fregonese, from a screenplay by Gerald Drayson Adams and John and Gwen Bagni, based on a story by Houston Branch and Eugenia Night.

Suitable for the family.

**"Breakdown" with William Bishop,  
Ann Richards and Anne Gwynne**

(Realart, no rel. date set; time, 75 min.)

A pretty good fight melodrama, suitable for the lower half of a double bill in big houses, and even for the upper half in houses that change programs frequently. Dealing with the buildup of a boxer and the psychological effect his success has on his deformed manager, the action is realistic and the characterizations are very good, denoting intelligent direction. Wally Cassell, as the hump-backed manager, weak in body but strong in mentality, is believable, as is Richard Benedict, as a punch-drunk ex-fighter. William Bishop is impressive as the rising heavyweight fighter, and his romance with Anne Richards is fairly pleasant. The fight scenes hold the spectator on the edge of his seat. The action is tense throughout, and there is hardly any comedy relief. The photography is clear:—

Obsessed with a desire to find a man he could mold into a heavyweight champion, Cassell's search comes to an end when, on the tip of an ex-convict, he finds



William Bishop, who was serving time in prison on a framed manslaughter charge. Through Sheldon Leonard, his doting brother, who was a power in politics and in the underworld, Cassell gets Bishop out of prison on parole. Leonard accomplishes this through John Vosper, a crooked judge, who was aware that Bishop had been framed. Bishop starts training and meets Benedict, Cassell's assistant, a former boxer crippled from blows he had received in the ring. He meets also Anne Gwynne, Leonard's girl-friend, who was once engaged to Benedict and who hated boxing. Under Cassell's careful guidance, Bishop wins a series of straight knockouts and is hailed as a leading contender for the heavyweight crown. Meanwhile he carries on an unsuccessful search for Al Cantor, by whose false testimony he had been sent to prison by Vosper. A rift develops between Cassell and Bishop when he falls in love with Anne Richards, Vosper's niece, who induces him to fight the champion to insure the success of a Milk Fund Show. Cassell pleads with Bishop that he is not yet ready for the fight, and that he might end up like Benedict, but to no avail. In the meantime Cantor communicates with Bishop and offers to give him a signed confession if he will give him enough money to escape to South America. Bishop obtains the confession, which establishes his innocence, despite some crooked maneuvers on the part of the judge, but in the ring he takes an awful beating from the champion and is knocked out. Cassell, having felt mentally every blow received by Bishop, becomes seriously ill and dies—a victim of psychic trauma. Bishop decides to give up the ring and marry Anne.

It was produced and directed by Edmond Angelo, from a screenplay by Robert Abel, based on his own stage play "The Samson Slasher." Adult fare.

### **"One Minute to Zero" with Robert Mitchum and Ann Blyth**

(RKO, no rel. date set; time, 105 min.)

A stereotyped war melodrama with a Korean background, "One Minute to Zero" will depend heavily on the popularity of its players and the exploitation given to it. The picture offers little that is novel either in story or in treatment, and the characterizations and heroics are commonplace. A number of the situations, meant to be thrilling, lose their effectiveness because they lack credibility. The same holds true for several of the dramatic situations because of their artificiality. The picture should, however, give pretty good satisfaction to the indiscriminating action fans, for the battle scenes, which seem to have been worked in with genuine war footage, are tense and exciting. The direction and acting are acceptable:—

With the advent of war in Korea, Robert Mitchum, a U. S. Army colonel and military observer in Seoul, is ordered to evacuate all Americans to Japan. During the evacuation he meets Ann Blythe, a young war widow and a member of the United Nations Commission in Korea. After saving her life twice, he puts her on the last plane to Japan against her wishes. In the course of events, Mitchum is wounded in battle and flown back to Japan, where he and Ann fall in love during his convalescence. Mitchum eventually returns to Korea, and Ann goes along to help out in a front-line field hospital. She manages to escape when the hospital is over-run by Red Guerillas, but is horrified when she arrives in Mitchum's sector just as he gives orders to shell a large group of refugees at a roadblock. Actually, they were enemy soldiers

disguised as refugees, but Ann, unaware of this, bitterly upbraids Mitchum for his heartlessness. She apologizes to him, however, when she learns the truth. Shortly thereafter Mitchum successfully completes a vital mission only to have his unit cut off by the enemy. He and his men defend themselves against great odds, and many lose their lives in heroic sacrifices, but aid finally reaches them, and they join the U. N. forces in a big break-through, simultaneous with the Inchon invasion. After a short leave, Mitchum returns to his command, knowing that Ann will be waiting for his return.

It was produced by Edmund Grainger, and directed by Tay Garnett, from a screenplay by Milton Krims and William Wister Haines. Suitable for all.

### **"Son of Paleface" with Bob Hope, Jane Russell and Roy Rogers**

(Paramount, August; time, 95 min.)

A laugh riot from start to finish. Photographed in Technicolor, it is a broad slapstick western that pokes hilarious fun at all the well known cliches and characterizations that are found in most westerns. One is kept laughing heartily throughout because of Bob Hope's gags and comical antics. He is just right in a tailor-made role of a Harvard graduate, a cowardly braggart who comes West to claim his father's fortune only to get himself involved with all sorts of characters, including Jane Russell, as a dance-hall girl and masked bandit, and Roy Rogers, as a Government agent. Miss Russell, incidentally, is very good in her part, and needless to say the most is made of her physical attributes. The story, of course, is completely nonsensical, but one enjoys it because of the many comical situations. Worked into the madcap proceedings effectively are several tuneful song-and-dance numbers. The color photography is fine, and the production values fairly lavish:—

Arriving in the town of Sawbuck to claim his father's fortune, Hope causes a riot when his new-fangled automobile runs out of control. The sheriff decides not to arrest him after he identifies himself as the son of "Paleface," a famed Indian fighter. Learning that his father owed money to most every one in town, Hope promises to reimburse them, but he finds himself in a jam when he discovers that his father's treasure chest is empty. Hope pretends to have found the money, but does not leave town because of an old prospector's insistence that his father did leave a fortune. To get out of his predicament, Hope schemes to marry Jane, the richest girl in town, while she in turn plays up to him to clean him out of his "fortune." Meanwhile Roy Rogers, too, is interested in Jane; he rightfully suspected that she was the masked leader of a gang of outlaws, but lacked proof. In the whacky complications that follow, Hope is innocently used by Jane to cover up her nefarious doings, and he becomes involved in a series of encounters with badmen. He eventually finds his father's fortune in a ghost town, only to have it taken away from him by Jane, but Rogers arrives in the nick of time to rescue him from Jane and save the treasure. Rogers, however, gives Jane her freedom when she helps him and Hope to beat off a savage Indian attack. It all ends with Jane heading into the sunset with Hope.

It was produced by Robert L. Welch, and directed by Frank Tashlin, who collaborated on the screenplay with Mr. Welch and Joseph Quillan.

Fine for the family.



## ANOTHER STEP TOWARDS PUTTING THE CENSORS OUT OF BUSINESS

In a move to test the legality of censorship of newsreels in the State of Ohio, five Ohio exhibitors this week exhibited newsreels that were not submitted to the Ohio motion picture censor for approval.

The theatres scheduled to make the test included the Little Theatre, Columbus; Lower Mall Theatre, Cleveland; Westwood Theatre, Toledo; Park Theatre, Cincinnati; and Palace Theatre, Youngstown. All are members of the Independent Theatres of Ohio, an Allied unit.

This test is being conducted by the theatres with the cooperation of the Motion Picture Association of America, and is designed to strike down censorship and give the newsreels full equality under the Constitution with other media of communications, information and expression.

Ohio is one of the few states in the country that requires newsreels to have a censor's approval, and one of seven states censoring all motion pictures before they can be shown to the public.

While the test made this week involves only the newsreels, the Ohio censorship law in regard to features will be tested also by Classic Films, which is now preparing an appeal to the Ohio Supreme Court over the banning of "Native Son" in that state. This suit will be filed by Ephraim S. London, the attorney who successfully argued the recent "Miracle" case before the U. S. Supreme Court, which held that motion pictures are entitled to the free speech and free press guarantees of the Constitution. The Supreme Court held the same to be true in the recent "Pinky" case.

One would think that the censors in Ohio, as well as in the other several states that have censorship laws, would give up their efforts to regulate films in face of what the U. S. Supreme Court had to say in the aforementioned decisions. But it is apparent that censors are reluctant to give up their powers and will hold out until the Federal courts void such powers.

The five Ohio exhibitors, the members of the MPAA, and the independent distributors who have carried on the fight against censorship deserve the thanks of the independent theatre owners who, after all, foot the bill of the censorship cost, even though indirectly.

Censorship is foreign to the character of the American people, for it gives an individual the power of a dictator and allows him to assume to speak for the people of an entire state or community, even though numberless residents of that state or community may be far superior to him in intelligence.

As has been said in these columns before, censorship is an anachronism, and should be taken off the statute books of every state and community where it exists.

## SOUND ADVICE

In a current organizational bulletin to his membership, Leo F. Wolcott, board chairman of Allied Independent Theatre Owners of Iowa, Nebraska and Mid-Central States, predicts that, when economic conditions become tight, as at the present time, "old badly managed, economically unsound theatres will close or be replaced; over-seated areas will level off; and war-boom theatres may not be able to meet normalcy."

"What it all narrows down to," states Wolcott, "is that while we're down, we're not out, unless we

ourselves so will it. Those of us who want to stay must learn to operate our businesses on this lower, but not impossible level; keep up with a fast, now rapidly changing business; streamline our operation; effect greater economies and efficiency; and adopt the wider use of more inexpensive attention-catching showmen's gimmicks instead of the old, dishonest, worn-out advertising methods. Those who can't or won't streamline, reduce costs, modernize and meet the challenge will fall by the way, like the old salesman who just couldn't believe unwanted pictures can no longer be forced upon exhibitors."

TWENTIETH CENTURY-FOX  
FILM CORPORATION  
444 West 56th Street  
New York 19, N. Y.

July 7, 1952

Mr. P. S. Harrison  
1270 Sixth Avenue  
New York 20, N. Y.  
Dear Pete:

I read with a great deal of interest your editorial, "A Time for Farsightedness" in your June 7th issue of Harrison's Reports. No one can agree more completely than I do with the importance of releasing fine attractions during the summer months. The only thing I question is your statement that the only company that has adopted this policy is Metro.

I am sure you must not have looked back at recent release schedules or you would not have made that statement because certainly the record will show that Twentieth Century-Fox has for many years recognized the importance of releasing big pictures during June, July and August.

For example, this year we are planning to release LES MISERABLES, with Michael Rennie and Debra Paget, and WHAT PRICE GLORY, in Technicolor, with James Cagney, Corinne Calvet and Dan Dailey, in August, along with DREAMBOAT, starring Clifton Webb and Ginger Rogers, and DON'T BOTHER TO KNOCK, with Richard Widmark and Marilyn Monroe.

We have already released LYDIA BAILEY and KANGAROO, both in Technicolor; DIPLOMATIC COURIER; the all-star production, WE'RE NOT MARRIED; as well as WAIT 'TILL THE SUN SHINES, NELLIE.

Last year we had a very successful pre-release engagement of DAVID AND BATHSHEBA in August, along with TAKE CARE OF MY LITTLE GIRL, THE FROGMEN and MR. BELVEDERE RINGS THE BELL.

It is my opinion that no matter how big our pictures are, we should not hold them back and should release important productions during the summer months. That is the policy we are following.

Of course, we both know, some pictures look very good and still for some reason or another we cannot put our finger on our boxoffice disappointments. All we can do is to select the pictures which we think are potentially the best boxoffice attractions and go with them.

I am writing you because I know how fair you always are in these matters and also just to refresh your recollection.

Kindest regards.

Sincerely,  
(signed) Spyros P. Skouras



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No. 30

### THE GOVERNMENT'S ATTEMPT TO FORCE THE SALE OF PICTURES TO TV

In a move that apparently is designed to compel the major producer-distributors to sell their pictures to television, the Department of Justice on Tuesday of this week filed in the Federal District Court in Los Angeles a civil anti-trust suit in which it charged six of the major producing companies, their 16 mm. distributing subsidiaries and two independent 16 mm. distributors with conspiring to restrain interstate commerce in 16 mm. features in violation of the Sherman Act.

The companies named in the suit are 20th Century-Fox Film Corp.; Warner Bros. Pictures, Inc.; Warner Bros. Distributing Corp.; RKO Radio Pictures, Inc.; Republic Pictures Corp.; Republic Productions, Inc.; Columbia Pictures Corp.; Screen Gems, Inc.; Universal Pictures Co., Inc.; United World Films, Inc.; Pictorial Films, Inc.; and Films, Inc.

The Theatre Owners of America was named as a co-conspirator but not as a defendant.

Briefly, the complaint charges that the defendants and the TOA have conspired to prevent 16 mm. features from being exhibited in competition with established motion picture theatres within a radius of ten miles; that they are specifically refusing to allow TV stations to exhibit 16 mm. feature films; that they have placed severe limitations on the exhibition of 16 mm. feature films in schools, churches, hospitals, hotels, free merchant shows, ships, trains, planes, U.S.O. centers and by so-called roadshow exhibitors; and that they demand arbitrary and excessive clearances between the first regular theatre showing of a feature in 35 mm. and its exhibition in 16 mm.

It is charged also that the defendants "have maintained an intricate system to police and enforce, and with the assistance of TOA have policed and enforced, the licensing restrictions imposing upon exhibitors of 16 mm. feature films, and have blacklisted and boycotted exhibitors who disregard such restrictions."

Attorney General James P. McGranery had this to say in a comment on the case: "This suit is filed as part of the continuing program of the Anti-trust Division to prevent businessmen and others from combining to place restrictions upon what members of the general public may see on their television sets."

Naturally, the news of this suit was received by the industry with shock and amazement, and in some quarters with downright bitterness. Most industry leaders refused to make any comment on the suit until given an opportunity to study the Government's complaint, but many of them privately expressed the opinion that the suit is the result of a "backdoor move" on the part of the television interests.

The exhibitors are fighting made over this suit, and the first indication of how they feel is contained in a statement issued on Wednesday by Trueman T. Rembusch, president of the Allied Theatre Owners of Indiana and former presi-

dent of National Allied, who has called an emergency meeting of his organization's board of directors for July 29.

"The purpose of this meeting," said Rembusch, "is to initiate action looking toward correction of the underhanded and misleading attempt of the television monopoly through the United States Department of Justice to force motion picture producers to make available their films at a pittance to free TV."

Rembusch stated that several members of his board of directors have been in touch with him and have suggested that a complaint should be lodged with the House Small Business Committee, pointing out to that committee that, "if the Department of Justice is successful in its anti-trust suit against the motion picture producers in behalf of the television monopoly, thousands of small and large theatres will be ruined."

"Experience has shown," added Rembusch, "that stars frequently appearing on free TV cannot be sold successfully at theatre boxoffices."

The Indiana exhibitors, he said, are asking this question: "How can justice and the anti-trust laws of this country be served properly if an action is taken that builds up one industry—television, and destroys another—motion picture exhibition?"

Rembusch declared that he will suggest to his board of directors "that the resources of the Indiana organization be offered to production to intercede in its behalf in the anti-trust case." He further declared that there is no doubt that a protest will be lodged by the Indiana Allied group with Attorney General McGranery against the Department of Justice's "unnatural action." This protest, he said, will be followed with protests to Senators Capehart and Jenner of Indiana, as well as to the different Indiana Congressmen.

Concluding his statement on a bitter note, Rembusch had this to say: "It is the private feeling of exhibition in this traditionally Republican state that the Justice Department's action smacks of politics between television and the present Democratic administration."

There is no question that the outcome of this anti-trust suit is of the utmost importance to the motion picture theatre owners, and it can be anticipated that, like the Indiana exhibitors, the organized exhibitors of other states will rally to the support of the defendants. But even if the Government should win the suit and thus compel the producer-distributors to make their "fine feature films" available to television, HARRISON'S REPORTS does not believe that such a decision in itself will serve to increase TV competition to any appreciable degree. The reason for it is that, even if the country is blanketed by more than 2,000 television stations, no TV network or individual station will be able to afford the rentals that must be demanded for top motion pictures that are shown in the theatres.

It is a simple matter of economics to figure out that, if compelled to make a current top motion picture available

(Continued on back page)



### **"Captain Pirate" with Louis Hayward Patricia Medina and John Sutton**

(Columbia, August; time, 85 min.)

Although there is certain merit to this Technicolor period adventure melodrama of piracy in the West Indies in 1690, what is shown offers little that is novel and has been seen in numerous other pictures of this type. There are the usual sword duels, battles between ships, hand-to-hand fights, a cannon bombardment from a fort against a ship and vice versa. Three writers worked on the script, but they put into it nothing new — the characterizations are stereotyped. The fast action naturally keeps the spectator interested, and here are plentiful heroics to satisfy those who like adventure melodramas. The color photography is good:—

Louis Hayward, a reformed freebooter, having been pardoned by the Crown for his daring feats along the Spanish Main, retires with several erstwhile members of his brave crew to his plantation in the West Indies, where he practices medicine. On the eve of his marriage to Patricia Medina, an aristocrat, Hayward is arrested because a buccaneer resembling him had raided the port of Cartagena. Despite his protests of innocence, the authorities put him aboard a ship bound for Europe to be tried. Hayward's followers, however, sneak aboard the ship before it departs, overwhelm the crew, and free him. Hayward then hoists the Jolly Roger to the ship's mast and sets forth to find the guilty pirate. Meanwhile Patricia, accused of being Hayward's accomplice, is imprisoned. Hayward knows that only three pirates — Ted de Corsia, George Givot and Maurice Marsac — were strong enough to have made the raid, and he eventually learns that it had been Marsac who had impersonated him, and that he had been in league with John Sutton, a high official, who sought to marry Patricia himself. Learning that Marsac and Sutton planned to make a similar raid on Puerto Bello, where Patricia had been imprisoned, Hayward hastens there and, disguised as a military attache, takes charge of the city's defenses. He removes the guns from his own ship and places them in strategic positions around the fort, after which he sinks his ship in a narrow channel leading into the bay. When Marsac and Sutton arrive for the raid, their vessel founders on Hayward's sunken ship and is then destroyed by Hayward's guns from the fort. Hayward then kills Sutton in a hand-to-hand battle, after which he proves his innocence and frees Patricia.

Harry Joe Brown produced it, and Ralph Murphy directed it, from a screenplay by Robert Libott, Frank Burt and Meredyth Lucas, based on Raphael Sabatini's novel "Captain Blood Returns."

Good for the family.

### **"Dreamboat" with Ginger Rogers, Clifton Webb and Anne Francis**

(20th Century-Fox, Aug.; time, 83 min.)

Ginger Rogers and Clifton Webb are effectively teamed in this amusing comedy farce, which concerns itself with the plight of Webb who, as a staid, middle-aged college professor, finds his peace and security threatened by a revival on TV of old films that reveal him to be a silent screen idol. The story is developed with many comical twists, and much of the comedy stems from the unmerciful spoofing given to flamboyant TV commercials when Webb takes the issue to court on the ground that the telecasting of his old films was an invasion of his rights of privacy. Webb's role gives him ample opportunity to be his usual caustic self, and he makes the most of it to the merriment of the spectator. Ginger Rogers, too, is very effective as Webb's silent screen co-star, who makes a comeback by reviving their old films on a TV perfume program. The silent screen sequences with Miss Rogers and Webb are good for many laughs. Elsa Lanchester contributes an amusing characterization as the college president who gives vent to the secret love she had long felt for Webb. Anne Francis, as Webb's daughter, and Jeffrey Hunter, as an ad agency employee, provide some

pleasing romantic interest. All in all, it is good satire, and most audiences should enjoy it:—

Webb, a professor of English literature at Underhill College, becomes the butt of campus jokes when his past as "Bruce Blair, the Dreamboat," a silent screen idol, is exposed by a revival of his old films on a TV program sponsored by a perfume company and starring Ginger. When the college board of regents demands his resignation, Webb decides to go to New York to obtain an injunction against the telecasting of the films. Arriving in New York, he visits Fred Clark, his former agent who had bought up the films, and indignantly threatens legal action, but Ginger, in league with Clark, softens Webb with a sob story that she is penniless and that she would lose her television show if he refused to allow their old films to be shown. But when Webb learns that Ginger is really fabulously wealthy, he immediately files suit against her, Clark and the perfume company, and wins the case after a hectic trial. Meanwhile he rebuffs the advances of Elsa Lanchester, the college president, who had a crush on him, and she promptly fires him from his teaching job. His old films, however, had won him new popularity, and Clark signs him to a new contract. He goes to Hollywood, becomes a hit with his "Belvedere" characterization, and feels sure that his success will be a source of consternation to Ginger, but he finds out differently when he learns that she had bought his contract from Clark.

It was produced by Sol C. Siegel, and directed by Claude Binyon from his own screenplay, based on a story by John D. Weaver.

Good for the family.

### **"Lost in Alaska" with Abbott and Costello**

(Univ.-Int'l, Aug.; time, 76 min.)

This slapstick comedy may have some appeal for the not-too-exacting children at Saturday matinees, but their elders, including the Abbott and Costello fans, probably will find it boring. Produced on a very modest budget, it is two-reel stuff stretched to feature length. As in most A & C comedies, the story is a hodgepodge of nonsense, but this time their antics are just too silly to be funny, and to make matters worse the forced and trite comedy situations are drawn out to a point where they become annoying. Over the past ten years Abbott and Costello have provided the movie-goers with many laughs, but their repetitive gags and antics are now wearing thin, and unless they come up with some fresh material they will soon reach the end of the line as a box-office attraction.

The story, such as it is, takes place at the turn of the century and opens with Bud Abbott and Lou Costello, two San Francisco firemen, saving the life of Tom Ewell, a wealthy gold prospector, who had tried to commit suicide because Mitzi Green, the belle of the Yukon, had spurned him. When Ewell receives word from Mitzi to come back to Alaska, Abbott and Costello accompany him on the trip. Arriving in Skagway, the boys discover that all of Ewell's old friends, whom he had named in his will, were trying to kill him for his gold. They learn also from Mitzi that Bruce Cabot, owner of the saloon in which she entertained, had tried to inveigle her into a plot to kill Ewell and split his gold. Ewell decides that his only chance of survival is to hide the gold, and he sets out for his mine together with Mitzi and the two boys. En route, Abbott and Costello become separated from Ewell and Mitzi and find themselves stranded on the ice cap. After many adventures, they meet up with Ewell and Mitzi in an Eskimo village, but before they can hide the gold, Ewell's greedy friends as well as Cabot arrive on the scene. In the midst of the fight that follows, the sled laden with gold slips into a crack in the ice and is lost forever. The greedy factions decide that there is now no point in killing Ewell, and all return to Skagway in a festive mood.

It was produced by Howard Christie, and directed by Jean Yarbrough, from a screenplay by Martin A. Ragaway and Leonard Stern, based on a story by Elwood Ullman.

Suitable for the family.



**"Les Miserables" with Michael Rennie,  
Debra Paget and Robert Newton**

(20th Century-Fox, Aug.; time, 104 min.)

Very Good! Produced with care, directed with intelligence, and acted competently by an impressive cast, this latest screen version of Victor Hugo's classic novel offers entertainment of a quality that should appeal to the general run of audiences. It is somewhat depressing because of the somber nature of the story and of its depiction of human suffering, but it has considerable human appeal and should, therefore, hold one's attention. Michael Rennie is most effective as the hapless Jean Valjean, and his rise from a tortured galley slave to a prosperous merchant, after being set on the road to regeneration by the considerate treatment of a kindly Bishop, makes for situations that range from the heartbreaking to the heartwarming. A most effective portrayal is turned in by Robert Newton, as Javert, the police official with a warped sense of justice, who hounds Valjean relentlessly. There are many dramatic and thrilling situations, the most exciting being the chase through the sewers of Paris during which Valjean risks his freedom to save the life of an injured young reformist. This is the sixth screen version of the story, the last one having been made by United Artists in 1935. The lasting popularity of the story should be of considerable help at the box-office:—

The story opens with Valjean sentenced to ten years aboard a convict galley for having stolen a loaf of bread. The tortures he suffers leave their mark on him, and upon his release he is unable to obtain board and lodging, let alone employment, because of his status as an ex-convict. He becomes bitter against mankind, but the compassionate treatment of a kindly Bishop (Edmund Gwenn) helps him to take his place in the world with his fellowmen. Assuming another name, he becomes the proprietor of a village pottery shop. He grows prosperous in the years that follow and is eventually elected Mayor of the town. Complications arise when Javert, who had been in charge of the convict galley, is assigned to the town as the new police inspector. Javert does not recognize Valjean and resents his attitude that it is better to sympathize with people than to imprison them. He becomes particularly infuriated when Valjean, using the powers of his office, helps a poor, sick woman (Sylvia Sydney) who had violated the law and provides for her care. Learning that a poor half-wit bearing his name was about to be sent back to the galley as a parole violator, Valjean, unable to see an innocent man suffer, confesses his identity and saves the man. He then flees to Paris with the daughter of Miss Sidney, who had died. He enters the girl (Debra Paget) in a convent and remains there as a gardener until she is grown up. His peace and happiness is shattered when Javert, who had relentlessly carried on a search for him, finds him at a time when the reformists were trying to oust Napoleon. Valjean gives up an opportunity to escape Javert in order to save the life of a young reformist with whom his adopted daughter was in love. Having witnessed this noble sacrifice, Javert cannot bring himself to arrest Valjean. He commits suicide for having failed to do his duty, thus permitting Valjean to resume life as a free man.

It was produced by Fred Kohlmar, and directed by Lewis Milestone, from a screenplay by Richard Murphy. Suitable for all.

**"Lure of the Wilderness" with Jean Peters,  
Jeffrey Hunter and Walter Brennan**

(20th Century-Fox, Sept.; time, 92 min.)

The fascinating background of the great Okefenokee swamp in Georgia, enhanced by Technicolor photography, adds much to the entertainment values of this exciting adventure melodrama. It is a human-interest story, with many thrilling interludes, revolving around a young trapper who becomes the captive of an elderly man who, unjustly accused of a murder, had been hiding out in the swamp with his pretty daughter, leading a primitive life. The manner in which the young man wins their confidence, becomes their friend and helps to clear the accused man's name, is touching. The thrills are caused by the hair-raising escapes in the treacherous swamp from huge bull alligators and snakes, as well as by an attempt on the lives of the sympathetic characters by persons seeking to avenge the murder. The romantic interest is pleasing. The direction and acting are competent, and the color photography first-rate:—

Searching for his lost dog, Jeffrey Hunter, a young trapper, strays deep into the treacherous Okefenokee swamp, where he is taken prisoner by Jean Peters and Walter Brennan, her

father, who eight years previously had disappeared into the swamp to escape a lynch mob that sought to hang him for a killing he had committed in self-defense. To give Jean the advantages of civilization, Brennan wants to return, but he wanted to be assured of a fair trial. Hunter promises to arrange this if set free, and Brennan gives him a bundle of skins to raise money for a lawyer. He heads back to town after promising not to reveal their hideout to anyone. Unable to raise enough money for a lawyer, Hunter returns for an additional supply of skins and brings with him a dress for Jean. A romance develops between them, and he urges her to come to a dance in town, assuring her that no one will recognize her. Jean's presence at the dance arouses the jealousy of Constance Smith, who loved Hunter, and she deliberately instigates a fight between him and another man. Jean, frightened, rushes back to the swamp. Furious and vengeful, Constance, having learned the identity of Jean, spreads the word in town. Jack Elam and Pat Hogan, shiftless brothers of the man killed by Brennan, trail Hunter when he returns to the swamp to fetch Jean and Brennan, after receiving from the sheriff a letter guaranteeing safety and a fair trial. Waiting in ambush, the two brothers open fire on the trio, leading Jean and her father to believe that Hunter had led them into a trap, but they feel differently when Hunter himself is wounded. The three then lead the murderous brothers on a frantic chase through the swamp that ends when Elam is suddenly swallowed up in quicksand. Hogan, dazed, becomes their prisoner. Emerging from the swamp, Jean and her father are greeted warmly by the villagers, enabling them to look to their future with confidence.

It was produced by Robert L. Jacks, and directed by Jean Negulesco, from a screenplay by Louis Lantz, based on a story by Vereen Bell.

Morally unobjectionable.

**"You for Me" with Peter Lawford  
Jane Greer and Gig Young**

(MGM, September; time, 70 min.)

A highly entertaining comedy farce. It should make a very strong supporting feature where something light is needed to round out a double bill, and in many situations it can get by as the top feature. Revolving around the romantic involvements of a pretty nurse whose emotions veer back and forth between a young doctor and a carefree playboy who threatens to cancel his important annual donation to a hospital, the "whacky" story keeps one laughing from start to finish because of the many amusing situations. The plot structure itself is basically familiar, but the fresh twists, the sparkling dialogue, the creative directorial touches and the zestful acting make it a first-rate entertainment of its kind. Jane Greer is pert and pretty as the nurse whose outspokenness gets her into different jams, and Peter Lawford is both comical and charming as the playboy whose involvement with Miss Greer stems from his getting a load of buckshot in the seat of his pants while hunting. The nature of his injury gives rise to some very funny situations without at any time becoming vulgar. Gig Young, as the doctor, adds much to the general fun:—

The story has Jane making some caustic remarks about Lawford's condition when he is brought to the hospital, without realizing that he was the young millionaire who contributed \$100,000 each year to the hospital. Irked by her behavior, Lawford demands that she be fired, a wish that is granted promptly. Concerned lest the hospital lose Lawford's annual contribution, Young, a staff doctor, induces Jane to use her womanly wiles on him. Easily attracted to a pretty face, Lawford quickly arranges for Jane to be reinstated. He starts to pursue her romantically, and Young, in love with her himself, tries to stymie Lawford at every turn. Although in love with Young, Jane constantly quarrels with him because of his devotion to his career, and continues to go out with Lawford, who was waiting for his divorce from Paula Corday, a gold-digger. The efforts of Lawford's wife to get a huge money settlement, and the attempts of Jane's family to marry her off to Lawford, involve Jane in all sorts of embarrassing complications, but she takes a genuine liking to Lawford and eventually accepts his proposal of marriage. But different circumstances at the finish make Lawford realize that she really loved Young, and he wisely rushes her into the arms of his rival. Within minutes, however, Lawford meets up with another pretty girl and starts a fresh romantic pursuit.

It was produced by Henry Berman, and directed by Don Weis, from a story and screenplay by William Roberts.

Good family entertainment.



to TV, the producing-distributing company, to determine a fair rental, must of necessity take into consideration the fact that televised showings of the picture will nullify its value to the motion picture theatres. Consequently, the producing-distributing company, to make up for the potential loss of revenue from the theatres, will have no alternative but to set a rental figure that is so high that no combination of advertising sponsors, let alone an individual sponsor, could possibly afford it. In other words, the only time TV will be able to afford top motion pictures is long after they have exhausted their playing time in the theatres.

The one threat that may face the exhibitors in the event the Government wins the suit is that of competition from subscription television, the pay-as-you-look system. But even this threat might never materialize, for no one knows whether or not subscription TV will be able to afford the rental that may be demanded by the producer-distributor of a top feature picture. Those who champion subscription TV make out quite a case for its possibilities, but their enthusiasm is based more on theory than on fact, and their claims that a producer-distributor can realize more revenue from pay-as-you-look TV than from the established theatres is at best a calculated guess on which a producer-distributor with a picture costing one, two or three million dollars can ill afford to take a chance.

The important thing to bear in mind about this suit is that the Department of Justice, to compel the producer-distributors to make their films available to TV, must prove that there is a conspiracy among them not to do so. To prove such an alleged conspiracy will not be an easy matter. The most important thing of all to bear in mind is that the producer-distributors, if compelled to sell to television, must of necessity demand exceedingly high film rentals from the TV industry to make up for the loss of potential revenue that would otherwise come from the motion picture theatres. And let us not forget that, while the law can compel the producer-distributors to make their films available to television, it cannot compel them to do so at a loss of revenue.

The real strength of exhibition in this matter lies in its ability to provide the producer-distributor of a top motion picture with a return on his investment that cannot possibly be matched by television.

\* \* \*

As we prepare to go to press, the following wire arrived from Abram F. Myers, general counsel and chairman of the board of National Allied:

"In behalf of Allied States Association permit me to say we are shocked and indignant that the attorney general, well knowing the difficulties which presently beset the movie business, should add to our problems and threaten our very existence by bringing an action designed to compel the film companies to turn over to a rival entertainment medium their most valuable properties.

"It seems to us elementary that the Government cannot promote competition by trying to build up a new and experimental industry at the expense of an existing industry and that any such attempt is a perversion of the anti-trust laws.

"The exhibitors of the country who have provided such a rich market for the film companies now call upon those companies to resist to the utmost this bald attempt to put the theatres out of business apparently for purely political reasons. Allied on several occasions has warned of the insidious efforts being made by television interests through political channels to gain access to the choicest films. Those warnings apparently were ignored by the film companies; at least no effort was made to oppose the activities in Washington of the television lawyer-politicians. Therefore, the good faith of some company executives as well as the fate of the theatres is involved in this proceeding.

"Some publications are hinting that those executives will welcome this prosecution as a handy alibi for turning over their products to television without incurring the wrath of

the exhibitors. We know to our sorrow that certain executives already are preoccupied with television almost to the exclusion of motion pictures.

"The time has now arrived for the distributors to stand up and be counted and exhibitors will note carefully their reaction to this suit. Unless the defendant companies make a spirited defense to the action and take steps to neutralize the influence of the television representatives in Washington the exhibitors will certainly take to the war path and exhaust all remedies available, including appeals to committees of Congress. Eighteen thousand theatres are not going to be destroyed at the whim of any bureaucrat acting at the behest of the television industry, however useful the latter may be to certain politicians."

### **"Sudden Fear" with Joan Crawford, Gloria Grahame and Jack Palance**

(RKO, August; time, 110 min.)

Very Good! From the standpoint of script, direction and acting, "Sudden Fear" is one of the best dramatic pictures that Joan Crawford has been in during her picture career. It is so well directed and acted that it keeps one in tense suspense all the way through. The first half, which shows Jack Palance, a worthless fellow, courting and winning Joan, a fine woman, and making her his wife, is tensely dramatic. The second half, where Joan discovers her husband's low character and is gripped with fear at learning that he planned to murder her with the assistance of Gloria Grahame, a former flame, is highly melodramatic, with the mounting suspense and excitement reaching a violent climax in a pursuit that ends with Palance killing Gloria in the mistaken belief that she is Joan. The story is not without its defects and at times is lacking in substance, but the good script, direction and acting overshadow these deficiencies. Those who like suspense melodramas should get good satisfaction out of this one. The production is rich, and the photography clear:—

Joan, a famous and wealthy playwright, headed for San Francisco on a luxury train, meets Palance, an unemployed actor, whom she had turned down for a part in her latest play. Their meeting results in a whirlwind courtship that leads to their hasty marriage. Swept off her feet by his ardent attentions, Joan is the happiest woman on earth. She introduces Palance to her many friends, among whom are Bruce Bennett, her attorney, Touch Connors, Bennett's brother, and Virginia Huston, her secretary. Bennett, in love with Joan, is frankly suspicious of Palance. One day Joan, through a recording machine she had forgotten to turn off, learns the horrifying truth about Palance — that he was a cool, heartless scoundrel bent on obtaining her wealth, and that he and Gloria planned to murder her because she contemplated signing her wealth away to charity. Although terrified, Joan plays along with Palance so that he may not suspect that she had uncovered his plan. Meanwhile she conceives an ingenious plan of counter-action that would enable her to kill Palance in Gloria's apartment and have circumstantial evidence point to Gloria as the killer. Her carefully conceived plan works out to perfection, but she loses her nerve at the last minute and rushes away from the apartment after luring Palance there. Palance, finding a handkerchief dropped by Joan, as well as a gun, realizes that she had been in the apartment and rushes out in time to see her running down the street. He gives chase on foot and in his high-powered car, but the frantic Joan succeeds in eluding him. Just then Gloria, kept away from her apartment by a ruse, appears on the street headed for home. Because of her identical clothes, Palance mistakes her for Joan and deliberately runs her down with his car. In the crash that follows, both are killed. Joan recovers her composure and returns home.

Joseph Kaufman produced it, and David Miller directed it, from a screenplay by Lenore Coffee and Robert Smith, based on Edna Sherry's story, "Sudden Fear."

Adult fare.



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### MORE ON THE GOVERNMENT'S 16MM ANTI-TRUST SUIT

The storm that has arisen within the industry as a result of the anti-trust suit filed last week by the Government against most of the major producer-distributors for the obvious purpose of forcing the sale of 16mm films to television has grown into a cyclone, if one is to judge from the bitter condemnation of this action by leading exhibitors and their organizations throughout the country.

Acting in behalf of Texas COMPO, Col. H. A. Cole and Robert J. O'Donnell, in addition to sending a telegram of protest last week to Attorney General McGranery, sent identical messages this week to President Truman and to Gov. Adlai E. Stevenson, the Democratic nominee for President, in which they charged that the suit was "so illogical and its pleadings so drastic that we cannot construe it as anything but a political 'squeeze' on personalities thought to be Republican in sympathies." They further declared that "the suit wears so many earmarks of punitive and extortionate motives that it will outrage the entire electorate and confirm a widely-held belief that bureaus under a Democratic administration are strong-arm political operatives and not administrators of law and equity."

After pointing out that the Department of Justice's action "is a designed application of political pressures," the identical messages had this to say: "Our industry, with its 22,000 screens strategically scattered over the entire United States, has always avoided the use of these screens in partisan political warfare, the personnel in our group being fairly well divided between the two parties. But action such as this, attacking the very foundations of our industry and threatening our livelihood and very existence, must inevitably drive us to the use of this powerful publicity medium in self-defense." The message concluded with a request for an immediate investigation.

At a special meeting this week of the board of directors of the Allied Theatre Owners of Indiana, "full cooperation" was pledged to the producer-distributor defendants in the suit, and it was decided that letters of protest should be sent, not only by the organization, but also individual members, to the Attorney General, U.S. Senators, and nominees for the Senate in the forthcoming election. The board, however, urged caution against threats to use theatre screens in retaliation lest such action make "free movies" a campaign issue.

Herman M. Levy, TOA's general counsel, stated this week that his organization was "shocked" at being named a co-conspirator in the suit, and that he planned to ask TOA's board for permission to take the necessary steps to make the organization a party defendant in the suit "so that we may better, and to the fullest possible extent, combat this unjustifiable and unwarranted attempt on the part of the Federal Government to invade the motion picture industry."

Limited space does not permit quotations from vigorous protests that were voiced by many other industry leaders, including Wilbur Snaper, president of National Allied, and Rotus Harvey, president of the Western Theatre Owners.

How the Department of Justice is reacting to the protests received from exhibition may be gleaned from the following letter dated July 25, sent by Newell A. Clapp, Acting Assistant Attorney General, to Harry Brandt, president of the Independent Theatre Owners Association, in reply to a strong telegram of protest sent by Mr. Brandt to the Attorney General:

"We have your telegram of July 24 concerning the Government's civil anti-trust action against some of the major motion picture companies relating to sixteen millimeter feature films.

"We are cognizant of the problems confronting exhibitors

as a result of the development of television. If the defendants are found to have violated the Sherman Act, we shall give solicitous attention to those problems in considering what action is to be taken to prevent and restrain a continuation of defendants' activities. Please be assured that the objective of this suit is not to deprive theatres of an opportunity to exhibit motion pictures as a profit nor do we think that the relief we ask for in the suit is reasonably subject to such an interpretation. We particularly call your attention to the language in paragraph 4 of the prayer of the complaint (P.10), a copy of which is enclosed herewith, recognizing the desirability of continuing 'reasonable clearance periods between runs of a particular feature motion picture in a theatre and exhibitions (including telecasts) of the same motion picture on sixteen millimeter film.

"We appreciate the sincere spirit which prompted you to send us the telegram and trust that you will continue to make available to us the benefit of your views on anti-trust matters."

Under date of July 30, Mr. Brandt sent Mr. Clapp the following effective reply to his letter:

"This will acknowledge your prompt response to our telegram. The Independent Theatre Owners Association wishes to take advantage of your suggestion that it continue to make available to the Department of Justice the benefit of its views in relation to the civil anti-trust suit instituted by the Government against major film companies for conspiracy in restraint of trade in the 16mm field.

"You hasten to assure us that the objective of this suit is not to deprive theatre owners of an opportunity to exhibit motion pictures at a profit nor do you think that the relief asked for in the suit is reasonably subject to such an interpretation. As proof, you cite paragraph 4 of the prayer of the complaint which prohibits the defendants from agreeing with other distributors or exhibitors to restrict the sale of 16mm films other than by granting reasonable clearance periods to a theatre owner between the theatre run and its 16mm use (including television).

"We sincerely believe that the Justice Department's objective is neither to destroy theatres nor to bar the production of feature films of high quality. However, these would be the incidental and most important by-products of a successful prosecution of this suit by the Government.

"You fail to mention that paragraph 5 of the prayer for relief in the complaint calls for a decree directing each of the defendants to grant unrestricted licenses for an unspecified number of feature films as the court may deem necessary to eliminate the effects of this alleged conspiracy. The Justice Department also asks for such other relief as the court may deem appropriate to establish competition in the distribution and exhibition of feature films.

"We would like to remind the Justice Department that it was a similar request for relief that first brought competitive bidding into the motion picture industry. In seeking this relief, the Justice Department is proving that it is not 'cognizant of the problems confronting exhibitors' and that it will deprive theatre owners of an opportunity to exhibit motion pictures at a profit. If the court ever directs the compulsory sale of feature films to TV, it will in effect be a more tragic error than the court sponsored system of competitive bidding, which was later discredited by the Supreme Court but nevertheless continues to work severe hardships on the innocent bystanders, and alleged beneficiaries of the suit — the independent exhibitors.

"A decree such as the one now proposed could sound the death knell for the entire theatre industry. It would be an open sesame for the television interests to get what they can't pay for. It could provide the necessary pressure to have a film company, wrongfully charged with anti-trust

(Continued on back page)



### "Affair in Trinidad" with Rita Hayworth and Glenn Ford

(Columbia, no rel. date set; time, 98 min.)

Aside from the fact that it stars Rita Hayworth and features her in two sexy dance routines that border on the vulgar and somehow squeezed by the Johnston office, "Affair in Trinidad" is a routine spy melodrama that is only mildly interesting. Columbia is behind the picture with a huge exploitation campaign, and it probably will prove to be an important box-office attraction because of the vast publicity Miss Hayworth has received over the past few years in connection with her personal life. But as entertainment it leaves much to be desired and certainly is not high class. Its story of intrigue and of international espionage is extremely ordinary and is reminiscent of any number of program spy stories that Hollywood has ground out like sausages in the past. It is a cheerless picture, and not much can be said for either the direction or the acting.

The story, which has more loose ends than a frayed tassel, opens with Rita, an entertainer at a Trinidad cafe, being informed that her husband, an artist with a shady character, had been found dead in a boat. Although the death is termed a suicide at an inquest, the police believe it is murder and find reason to suspect Alexander Scourby, a suave, wealthy islander, with whom the dead man had been friendly. The police induce Rita to continue her own friendship with Scourby, who was in love with her, in order to help them get at the root of the murder and to learn more about Scourby's activities. In the meantime Glenn Ford, brother of the deceased, had arrived in Trinidad from the United States and, dissatisfied with the coroner's verdict, starts an investigation of his own. He quarrels with Rita at first because of her apparent acceptance of the suicide verdict, but in due time he falls in love with her. In the complicated events that follow, it comes to light that Scourby is the head of an international spy ring, with which Rita's husband had been involved. Rita, still working secretly with the police, plays up to Scourby and is compelled to suffer the suspicions and disdain of Ford, with whom she was really in love. Matters become more involved when Rita, after risking her life to obtain evidence of a drastic plot against the security of the United States, is caught by Scourby before she can inform the police. But at the last moment Ford learns the truth about her activities and comes to her rescue in the nick of time, while the police close in on Scourby and his confederates.

It was produced and directed by Vincent Sherman, from a screenplay by Oscar Saul and James Gunn, based on a story by Virginia Van Upp and Berne Giler.

Strictly adult fare.

### "Beware, My Lovely" with Ida Lupino and Robert Ryan

(RKO, no rel. date set; time, 76 min.)

This is a cheerless suspense melodrama, revolving around a psychopath, a handyman, who has lapses of memory and forgets his acts of violence. The action deals with his being engaged by the heroine to do some house cleaning, and with the frightful day she experiences when he is seized by his violent nature and holds her captive in her own home. There is considerable suspense in the story, but it has a vagueness that tends to leave the spectator perplexed. It has been produced and acted well, but it can hardly be considered an entertainment except for those who enjoy horror melodramas. It is doubtful that women will go for it. There is no comedy relief.

The story opens with Robert Ryan, a handyman, fleeing from a town after committing what appears to be a murder. He next shows up in a West Coast community, where he is engaged by Ida Lupino, a young widow, to help clean her house in preparation for the Christmas Holiday. Except for an elderly roomer, who was away on a business trip, Ida lived alone in her large house. Ryan proves to be a willing worker, scrubbing, polishing and cleaning with energy and spirit. He reveals himself as a friendless and homeless person, and feels grateful to Ida for her kindly and understanding nature. She soon realizes, however, that he is mentally unbalanced when he goes into sudden fits of anger because she comes upon him without warning. He accuses her of spying on him and of being dissatisfied with his work, but she calms him down by assuring him that she is satisfied and by intimating that he could work for her on a regular basis. He then reveals to her that he had been rejected by the Army because he was mentally and emotionally unstable, and confesses that he does not

remember acts of violence and sometimes wonders whether or not he had committed a publicized murder. Ida becomes alarmed, causing Ryan to react violently to her obvious concern. He makes her a prisoner in her own home and prevents her from communicating with any one on the outside. Every move she makes infuriates him more and more, and she passes out when he enters her room with intent to kill. When she regains consciousness, Ida finds Ryan quiet and unperturbed, unaware of the violent way in which he had acted and preparing to leave. He thanks her for the work and bids her a respectful goodbye, thus ending her day of terror.

Collier Young produced it, and Harry Horner directed it, from a screenplay by Mel Dinelli, based on his own story and play, "The Man."

Adult fare.

### "Woman of the North Country" with Rod Cameron, Ruth Hussey and Gale Storm

(Republic, August 20; time, 90 min.)

Photographed by the Trucolor process, this outdoor melodrama about the development of Minnesota's great Mesabi iron ore range is somewhat slow-moving in spots, but on the whole it has enough action and excitement to please those who are not too discriminating. The story, which pits the hero against a beautiful but avaricious woman who conspires to cheat him out of his property, follows a conventional pattern, offering little that is novel either in development of plot or in characterizations. The direction is fair and the acting competent, but Ruth Hussey's portrayal of the conniving female lacks conviction. The grandeur of the Mesabi range, enhanced by the color photography, is impressive:—

Rod Cameron has a lease on ore-bearing ground in the Mesabi and, having conceived a new method of open pit mining, he hopes to make millions. Ruth Hussey and her family, who controlled the iron-ore mining in the territory, do not wish any one else to barge in on their control and plan to stop Cameron by fair means or foul. Her secret moves to impede Cameron's operations hinder him, but when he overcomes them Ruth decides to change her tactics: She plays up to him and lures him into marriage, then schemes with J. Carrol Naish, a banker, to induce Cameron to over-expand so that he may be ruined. Her plan was to leave Cameron and marry Naish after he (Naish) gains control of Cameron's holdings. Together with Naish, Ruth secretly hires thugs to prevent Cameron from shipping his ore so as to cause his contract with a steel company to be broken. To overcome this opposition, Cameron builds a railroad to carry his ore to the lake boats. Ruth, as a last resort, has her henchmen blow up a railroad trestle, thus halting the ore shipments. With Cameron now on the verge of bankruptcy, Ruth boldly tells him that she had inveigled him into marriage to ruin him. But Cameron's friends, led by Jay C. Flippen, comes to his rescue and rebuild the trestle in time to help him meet his commitments to the steel company. Ruth, in a last desperate effort to secure herself, tries to make up with Cameron, but Naish, jealous, shoots and kills her. Cameron, now king of the Mesabi range, returns to the arms of Gale Storm, Flippen's daughter, who still loved him even though he had jilted her for Ruth.

Joseph Kane produced and directed it, from a screenplay by Norman Reilly Raine, who based it on an original story by Charles Marquis Warren and Prescott Chaplin.

Suitable for the family.

### "Last Train from Bombay" with Jon Hall

(Columbia, August; time, 73 min.)

Suitable for the lower half of a double bill. Though the acts of Jon Hall are, for the most part, illogical, the action is fast enough to hold the spectator's interest fairly alive all the way through. Hall goes through his routines as if he had superhuman powers; he fights armed native Hindus and always comes out on top, even though he fights most of the time with only his bare fists. How he reaches a speeding train in time to save it and its passengers from being blown to bits by explosives planted by the conspirators should make him a hero with the juveniles, but adults will have a good laugh at him and the picture:—

Arriving in India to take up his duties, Hall, a young American diplomat, is visited at his hotel by Douglas Kennedy, a former Army buddy disguised as a Sikh, who discloses that he is a member of a band of assassins intent on igniting civil war in India by blowing up a special train carrying an influential Hindu official. Kennedy's suggestion that Hall join the gang causes a fight between them, which ends when an unknown person plunges a knife into Kennedy's back. Before dying, Kennedy has a change of heart



and gasps out a number of clues that would help Hall locate the gang and the spot where the explosives had been planted. Hall launches his search immediately but is handicapped by the fact that he is hunted by the police for Kennedy's murder. He is arrested several times but escapes, and he unwittingly seeks help from persons who prove to be members of the gang. He overcomes numerous obstacles and eventually comes upon Christine Larson, who once had betrayed him to the police because she believed that he did murder Kennedy. She now offers to help him, but before she can do anything both are overpowered by members of the gang and taken to a secret cave. Hall discovers a hidden exit leading to a distant railroad tunnel and, acting on a hunch, discovers it to be the spot where the explosives had been planted. With the special train due to pass through the tunnel momentarily, Hall, employing judo tricks, disposes of two gang members guarding the tunnel and uses a donkey engine to set off the explosives in time to save the special train. With the information given them by Hall, the police round up the gang of assassins, thus clearing Hall and permitting him to resume his career.

Sam Katzman produced it, and Fred F. Sears directed it, from a screenplay by Robert Yale Libott.

Unobjectionable for family audiences.

### **"Sea Tiger" with John Archer and Marguerite Chapman**

(Monogram, July 27; time, 71 min.)

A passable program melodrama. The story, which revolves around the efforts of a sea captain to disprove the accusation that he was a Japanese agent during the war, does not seem to be bad, but somehow it did not "jell" because of either poor direction or bad script, or of both. The action is highly melodramatic but it fails to excite one. There is a murder, for which the hero is wrongly accused only to be cleared eventually. The efforts of the captain and of the heroine to recover a treasure concealed somewhere aboard the ship provide the proceedings with additional excitement. The romantic interest is mild. The photography is clear:—

John Archer, a sea captain once accused of having been a Japanese agent during the war, obtains command of the *Sea Tiger*, an old freighter in New Guinea waters. When he goes aboard to inspect the ship, Archer is knocked unconscious while Sam Flint, a part owner, is shot and killed by a mysterious gunman. When Archer regains consciousness, he finds that Flint's body is missing. Flint's death leaves Marguerite Chapman, once Archer's fiancée, sole owner of the ship. A secret compartment on the *Sea Tiger* contains a fabulous treasure in gold ingots, hidden there by the Japanese when the old vessel was in their hands. Marguerite and Archer obtain blueprints showing where the gold is hidden, but before they can get to it Harry Lauter, the first mate, and Marvin Press, a bartender, separately obtain the same information. Meanwhile Archer had been placed under arrest for the murder of Flint. He obtains his release just in time to save the life of Marguerite aboard the *Sea Tiger*, and the murder is cleared up when Press states that he had seen Lauter kill Flint. Archer and Marguerite, now full partners in the ship line and in the ship's treasure, embrace as the authorities take Lauter away.

Wesley E. Barry produced it, and Frank McDonald directed it, from a screenplay by Sam Rocea, based on the story "Island Freighter," by Charles Yerlow.

Suitable for the family.

### **"Caribbean" with John Payne, Arlene Dahl and Sir Cedric Hardwicke**

(Paramount, September; time, 97 min.)

A good large-scale adventure melodrama, photographed in Technicolor. Set in the year 1728, its story of a fearless young American who is forced into helping an iron-fisted pirate to gain revenge on a double-crossing Caribbean island dictator is packed with excitement and fast-moving action. It should easily satisfy those who enjoy pirate and bandit costume pictures. Like most stories of this kind, this one places the hero in all sorts of dangerous predicaments, from which he extricates himself in traditional swashbuckling style. John Payne is properly dashing and heroic in the leading role, while Arlene Dahl makes a beautiful if not too sympathetic heroine. As the villains, Francis L. Sullivan and Willard Parker hit below the belt with obvious relish. The color photography and the production values are fine:—

Double-crossed and sold into slavery years previously

by Sullivan, his partner, Sir Cedric Hardwicke, once a respected member of the British Admiralty and now a pirate, is determined to destroy Sullivan, who had run off with his wife and daughter. The wife had since died, and Arlene Dahl, the daughter, lived with Sullivan on a fortified Caribbean island and thought him to be her father. Hardwicke forces Payne, a young American he had kidnapped, to impersonate a nephew Sullivan had not seen in years, for the purpose of organizing a revolt among the natives in preparation for a surprise attack. Sullivan accepts Payne as the nephew, but Willard Parker, Sullivan's cruel overseer, suspects him. Arlene, although hostile at first, falls in love with Payne. Meanwhile he easily promotes a revolt among the natives because of the cruelties inflicted upon them by Parker. Complications arise when Payne is discovered to be an imposter. Sullivan forces him into a knife duel with Parker, whom Payne kills just as the natives revolt and Hardwicke lands on the island. Sullivan's forces are completely overpowered, and when Hardwicke personally kills Sullivan, he is in turn shot fatally by Arlene. Before dying, he makes Payne promise never to tell Arlene about her parentage.

It was produced by William Pine and William Thomas, and directed by Edward Ludwig, who wrote the screenplay with Frank L. Moss from a novel by Ellery H. Clark.

Suitable for the family.

### **"Just for You" with Bing Crosby, Jane Wyman and Ethel Barrymore**

(Paramount, Sept.; time, 95 min.)

Bing Crosby comes through with another one of his delightful, easy-going performances in this cheerful Technicolor musical comedy-drama, which shapes up as the kind of entertainment that is sure to be enjoyed fully by all types of moviegoers. With Crosby cast as a famous Broadway producer, a widower who comes to the realization that he had been neglecting his teen-aged son and daughter and tries to make amends, the story, in addition to its sprightly moments of rich comedy and tuneful music, has a heart-warming quality of popular appeal. Jane Wyman is completely charming and a delight to the eye as Crosby's leading lady and sweetheart, and the mild crisis that develops when Crosby's 17-year-old son misinterprets her interest and falls in love with her is resolved in a way that should please the spectator. Ethel Barrymore, as the head mistress of an exclusive girls' school, adds much to the entertainment values. The production values are first-rate, and the color photography fine:—

Crosby, a successful Broadway composer and producer whose wife had been dead for several years, suddenly comes to the realization that, in the process of making money and becoming famous, he had neglected Bob Arthur, his 17-year-old son, and Natalie Wood, his 14-year-old daughter. Afraid that he is losing their love, he decides to take them to his mountain lodge for a holiday and give them his undivided attention. His campaign to win them back, however, is not too successful, for both spend most of their time by themselves. He soon learns that Natalie had her heart set to be admitted to an exclusive girls' school managed by Ethel Barrymore, and after having a "man-to-man" talk with his son he learns that the boy is interested in one particular girl in New York. Crosby does not surmise, however, that the girl is Jane Wyman, his singing star, whom he planned to marry himself. When Jane visits the lodge to help Crosby reach an understanding with the children, young Bob misinterprets her interest in him and believes that she is returning his love. On the following day Crosby and Natalie attend a tea party given by Miss Barrymore at the school's summer camp nearby, and he charms her into accepting Natalie into the school. Meanwhile young Bob returns to New York to visit Jane and discuss their "future." The shocked Jane gently but firmly tells him that he had misunderstood her, and that she was in love with his father. Learning of this situation, Crosby returns to New York to talk to the boy, but he finds him despondent and hostile. The youngster leaves home and enlists in the Air Force. After several months, Crosby, accompanied by Jane, makes a tour of the Army camps in the hope of meeting up with Bob and finally locates him at a base in Alaska. The lad, now more mature in his reasoning, greets his father warmly and joins him and Jane in entertaining the men stationed at the base.

It was produced by Pat Duggan, and directed by Elliott Nugent, from a screenplay by Robert Carson, based on the story "Famous," by Stephen Vincent Benet.

Fine for the entire family.



violations, take a step that prudent business judgment indicates is not right. And that is what your Department is overlooking.

"There are basic premises which must be recognized. In the first place, production of feature films is made economically feasible by theatrical exhibition. Second, no film company producing feature films can possibly recoup its investment by telecasting the film. Third, the televising of a feature film makes theatrical exhibition valueless. While most films sold to TV have had no theatrical value, the showing of films possessing such values on television would serve to decimate the ranks of theatre-goers. That is why the established film companies have come to the realization that it is extremely difficult to serve both mediums with the same product. Even many of the older films, despite their vintage, are brought back from time to time and possess potent box office appeal. This is all the more evident with films like 'King Kong,' produced in 1933, and 'Snow White,' produced in 1937, which are doing big business in theatres. These are merely current examples of features which no film company should be required to sell to a competitive medium to spit out like melon seeds and destroy the grossing potential of its other current product at the theatres.

"It appears to us that this is not a suit to protect 16mm exhibition for shut-ins, hospitals, churches, the armed forces and other groups. Although they are now being serviced, their inclusion makes good 'window dressing.' The real beneficiaries of this suit are the fly-by-night itinerant film *merch* chands and the television interests. We are firmly convinced that this suit would have been brought for the release of 35mm prints to TV even if these companies didn't have 16mm departments. At least, it would have been a more honest approach.

"We repeat that this suit is ill-advised and contrary to the principle of free enterprise. We appreciate hearing from you and will continue to act on your suggestion to make known our views as developments occur."

There is little that one could add to the many sound arguments presented by Mr. Brandt, as well as by the other exhibitor leaders, as to why the Government's anti-trust suit, in this particular instance, is contrary to the principle of free enterprise in that it seeks to tear down one industry in order to build up another.

The exhibitors have good cause to be riled, for it is obvious that they have been caught in a political squeeze-play that threatens their very existence. But as Abram F. Myers has pointed out, "eighteen thousand theatres are not going to be destroyed at the whim of any bureaucrat acting at the behest of the television industry, however useful the latter may be to certain politicians."

As matters are now shaping up, the organized exhibitors of the country are preparing to take every possible step to counteract the high-handed tactics that have brought about this suit. In due time, exhibitors in each territory will be advised by their leaders of the course of action they should follow to best combat this malicious attempt to force them out of business. This fight, however, concerns not only the exhibitors but also every other member of the industry, and each of us should dedicate himself to it until the erring bureaucrats of the present administration are brought to the path of common sense.

### "Island of Desire" with Linda Darnell

(United Artists, Aug. 4; time, 92 min.)

If this picture is to draw any crowds to the theatres that will play it, it will be because of Linda Darnell's popularity, the sexiness of the theme, and the beautiful natural scenery, which was photographed in color by the Technicolor process. Outside of that, there is little to recommend it, for the story is nothing that a ten-year-old boy or girl could not have written, and the acting leaves much to be desired. With the exception of Miss Darnell, no one else in the cast means anything at the box-office. The story, which is synthetic, deals with a mature woman and a young man of twenty who find themselves shipwrecked on an island and after awhile abandon themselves to their natural desires until they are rescued. Worked into the story is a triangle, caused by the arrival of another man, pilot of a plane that had crashed on the island. The natural scenery, in color, is beautiful, having been photographed with skill, but the picture is not such as would enhance the prestige of the industry:—

When a supply ship bringing back wounded men from the Far East is wrecked by a magnetic mine, Tab Hunter, a young marine, dives from the abandoned ship, makes

his way to an empty life raft, and then rescues Linda Darnell, a Canadian nurse, who had been clinging to some wreckage. He tends to her needs and, after many days and nights, they reach one of the many atolls that form a part of the Pacific Islands. The raft is wrecked when they unsuccessfully negotiate a reef, but Hunter manages to save both Linda and himself. They soon realize that they are the only persons on the island, but they find an abundance of fresh water and plentiful food. The stubbornness of youth and the wisdom of mature womanhood soon clash, but as the weeks and months go by they realize that they have to make the best of their predicament. They begin to see each other through different eyes, and in due time find themselves unable to repress their natural inclinations. Their happiness is disrupted when Donald Gray, an RAF flier, crashes on the island. Pulled from the wreckage of his plane, Gray recovers from his injuries only because of Linda's nursing skill, although he loses an arm. During his convalescence, Gray and Linda fall in love. Hunter, finding the situation impossible, insists that Linda tell Gray about their relationship. The sudden arrival of a ship, and of a U.S. plane, which had picked up their S.O.S. sent by the wrecked plane's radio, changes the situation. Hunter, realizing that he cannot hold Linda any longer, wishes her and Gray happiness in their marriage, then boards the U.S. plane for the return home.

David E. Rose produced it, and Stuart Heisler directed it, from a screenplay by Stephanie Nordli, based on the novel "Saturday Island," by Hugh Brooks. Adults.

### "What Price Glory" with James Cagney, Dan Dailey and Corinne Calvet

(20th Century-Fox, August; time, 111 min.)

With James Cagney, as "Captain Flag," and Dan Dailey, as "Sergeant Quirt," this Technicolor remake of "What Price Glory" should prove to be one of the top box-office attractions of the year. While it lacks the strong emotional punch and pathos of the silent version, which starred Victor McLaglen and Edmund Lowe in the principal roles, this version, nevertheless, should thoroughly entertain the general run of audiences, for the accent is on the comic overtones of the famous story, with Cagney and Dailey playing their parts without restraint and doing justice to their rough and tough rivalry for the love of Corinne Calvet, who enacts the role of "Charmaine," the sexy innkeeper's daughter. Though the comedy predominates, the story is not without its serious moments. The battle scenes are tense and thrilling, and the scenes in the trench dugout, where Cagney, under his rough exterior, reveals deep compassion for his men, are touching. William Demarest, as a sergeant, and James Gleason, as a general, are amusingly effective.

A brief synopsis cannot do justice to the many amusing episodes in the story, which is set in a little French village during World War I and opens with Cagney, captain of a company of U.S. Marines, awaiting the arrival of a top sergeant to train raw recruits before they go into battle. The sergeant assigned proves to be Dailey, a "boozier," with whom Cagney had long been at odds over the attentions of women, although each respected the other as a fighting man. When Cagney goes to Paris on an eight-day pass, Dailey loses no time in making a play for Corinne, Cagney's girl-friend. When Cagney returns, he finds himself confronted by Corinne's father with a demand that Dailey be compelled to marry his erring daughter. Cagney gloats over Dailey's predicament and, under threat of court martial, compels him to agree to the marriage. But just as Corinne and Dailey are about to take their vows, the ceremony is broken up by orders to leave for the front immediately. Both Cagney and Dailey distinguish themselves at the front, but each longs for Corinne. A leg wound suffered by Dailey wins him a trip to the hospital, from which he goes AWOL to visit Corinne. This idyllic reunion is soon disturbed by the return of Cagney from the front with a desire to marry Corinne himself. They leave the decision to Corinne, but she, in all candor, confesses that she loves them both. They decide to play cards for her, and Cagney bluffs Dailey into believing that he had lost. A terrific fight ensues, with Cagney gaining the upper hand. Just then orders arrive to return to the front, and Cagney, realizing that he may never return, advises Corinne to marry Dailey. But as Cagney marches off at the head of his company, Dailey comes rushing toward him with the cry, "Wait for me!"

It was produced by Sol C. Siegel, and directed by John Ford, from a screenplay by Phoebe and Henry Ephron, based on the play by Maxwell Anderson and Laurence Stallings. Suitable for all.



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## IS SILENCE GOLDEN?

One of the disturbing things about the Government's 16mm. anti-trust suit, insofar as the exhibitors are concerned, is the fact that not one of the executives of the defendant producing-distributing companies has had anything to say about this suit. While exhibitors throughout the country are condemning the suit in no uncertain terms, the leaders of production-distribution, including Eric Johnston, who is always quick to come to the defense of the industry, have maintained their silence and have not even indicated that the suit is distasteful to them.

This policy of silence is serving to sow seeds of suspicion among the exhibitors, some of whom are beginning to wonder if the suit is being welcomed privately by the distributors in that a court order will enable them to make their backlog of films available to TV without incurring the wrath of the exhibitors.

HARRISON'S REPORTS is of the opinion that the distributors are not thinking along these lines, not because of any so-called loyalty to their exhibitor customers, but because the television industry, at least at this stage, is in no position to match the amount of revenue that can be obtained from the theatres. This paper feels sure that, if television ever reaches a point where it can match, let alone exceed, the amount of revenue yielded by the theatres, the distributors will have no compunction about selling away from theatrical exhibition. And it is very doubtful that television, even when the country is saturated with TV stations, will ever be in a position to give the distributors a greater return than the theatres.

The continued silence of production-distribution on this all-important issue, however, denotes that there is a sorry lack of leadership in that branch of the business at a time when they should employ every means at their command and call in a forceful effort to discredit the Government's ill-advised action.

The first open indication of the exhibitors' resentment against this silence took place this week in New York at a meeting of the Independent Theatre Owners Association's board of directors, which called upon Eric Johnston and the presidents of the defendant producing-distributing companies to take a militant stand with respect to this litigation. The ITOA board went on record with the following statement:

"This is no time for silence on the part of industry leaders. This is a suit calculated to destroy the motion picture industry and it's time for segments other than exhibition to meet the issue squarely and with forthrightness. We are confident that the defendants will defend themselves to the hilt in court for vindication on these preposterous charges, but if the industry remains quiet until that time we will have lost our case with the public.

"It's high time the MPAA publicly denounced this Government action for what it is — a high-handed attempt to have the industry commit suicide by giving its life-blood to a competitive medium. The film company presidents must likewise meet the issue squarely and assure theatrical exhibition that the television interests are not going to be ceded public support and our stock in trade by default. As one board member remarked, 'Let them stand up and be counted.'"

It is to be hoped that Mr. Johnston and the presidents of the defendant companies will assume the spirited leadership that is being so rightfully demanded of them by exhibition. Their failure to do so without hesitation will give the exhibitors the right to question their good faith with respect to the welfare of theatrical exhibition. As Sherwin Kane, editor of the *Motion Picture Daily*, so aptly pointed out in the August 4 issue of that paper, this policy of silence, "if not reversed immediately and with a show of leadership unmistakably dedicated to an all-out fight against confiscation under the guise of anti-trust prosecution, can end only in a divided and suspicion-ridden industry. If defendants are to content themselves with going through the legal motions of filing formal answers and denials, an aroused exhibition branch, with all its allies, will not be patient. Those to whom the industry looks for leadership will be discredited. War has been declared and in it there is no room for reluctant or hesitant captains."

## ARBITRATION OUTLOOK MORE OPTIMISTIC

Hope for eventual adoption of an all-industry arbitration system seems brighter as a result of the unanimous agreement reached this week by the Arbitration Conference's Committee of Ten on the disputed phases of the proposed system.

While these disputed issues never have been identified officially by the Committee of Ten, it is generally known that they involved, among others, exhibitor demands for restraints on competitive bidding, forcing of pictures, clearance and runs, and damages incidental to arbitration awards.

Previous efforts of the Committee to resolve these issues ended in a stalemate, with the exhibitor members of the committee taking the position that there was little chance of any progress because the distributor representatives on the committee seemed to lack complete and final authority. This stalemate resulted in Eric Johnston himself calling a meeting of the distributors to resolve the disagreements among themselves, which meeting brought about an agreement to resume the talks this week.

As matters now stand, the Committee of Ten has appointed a legal drafting committee to incorporate in legal language the decisions reached for submission to the general Arbitration Conference in the near future. This legal drafting committee, which is expected to meet within two weeks, includes Abram F. Myers, of National Allied, and Herman M. Levy, of TOA, representing exhibition, and Adolph Schimel, of Universal, and Robert W. Perkins, of Warner Bros., representing distribution.

The drafting committee was entrusted also with the task of drawing up plans for a system of conciliation to supplement the arbitration system.

No one can say at this time just how long it will be before an arbitration system comes into being, for, in addition to requiring the approval of the full Arbitration Conference, the proposed system will require the approval also of the different exhibitor groups that are members of the Conference, as well as of the Department of Justice and the Court. But no matter how long it will take, arbitration is well worth waiting for, because it is one of the most helpful means ever devised to settle disputes; it deals justice quickly, does away with the expense of lawsuits, and leaves few scars — provided it is honest and equitable.



### "Park Row" with Gene Evans and Mary Welch (United Artists, Aug. 12; time, 83 min.)

This fanciful account of journalism in New York's famed Park Row in 1886 is handicapped by a rambling story and by incredible situations that hardly do credit to its subject matter. It should, however, get by with those who enjoy action that is mainly melodramatic and who do not mind plenty of violence. Revolving around a fighting editor with an ambition to report the full facts and serve the public, the story deals principally with the violence resorted to by the staff of a rival newspaper publisher, a woman, in order to prevent the hero's new publication from making a success. The violence is severe, for no holds are barred, not even murder. There is hardly any human interest in any of the situations, and the development of the romance between the editor and the rival woman publisher is unbelievable. The comedy relief is slight, and the photography is in a low key — rather dark:—

Gene Evans, a reporter on *The Star*, published by Mary Welch, is discharged when he criticizes her editorial policy. His blast at Mary and her newspaper is admired by Forrest Taylor, a job printer, who offers him a partnership in a new newspaper, with a free hand to practice his editorial theories. Evans accepts the offer and promptly hires a group of unemployed newspaper friends. Although limited in funds, facilities and equipment, Evans and his staff put out the first edition of the paper, which he names *The Globe*, and scores an immediate success by properly dramatizing the story of Steve Brodie's leap off the Brooklyn Bridge. In subsequent issues Evans introduces a number of innovations that win reader interest, and increases his circulation greatly by starting a subscription fund to raise \$100,000 to build a pedestal for the Statue of Liberty, which had just been given to the United States by the people of France. Lest the *Globe's* success endanger her own paper, Mary sets out on an editorial campaign to discredit the *Globe's* fund drive, but to no avail. She then suggests to Evans that they combine publications, but he turns her down. Enraged, she orders Hal K. Dawson, her business manager, to stop the *Globe's* supply of paper, type and ink. Dawson employs Bowery hoodlums who resort to all sorts of violence, even causing the death of one of Evan's staff. Evans puts up a two-fisted fight to combat these skullduggeries, and with the aid of Bela Kovacs (as Ottmar Mergenthaler), who had perfected a type-composing machine, sets up a story exposing Mary and her paper, but before he can print it Dawson's hoodlums dynamite his press. Licked, Evans gets drunk for the first time in his life. But Mary, realizing that Dawson had gone too far and that Evans was fighting for freedom of the press, prints the *Globe* on her own presses in the full realization that it meant the end of her own paper. It all ends with Evans and Mary realizing that they are in love.

The picture was written, produced and directed by Samuel Fuller.

Adult fare.

### "Arctic Flight" with Wayne Morris, Lola Albright and Alan Hale, Jr.

(Monogram, August 18; time, 78 min.)

A good program melodrama. It was photographed on the spot in Alaska, and the atmosphere is realistic. The action takes place in a small village near the two Diomed Islands — the Big Diomed belonging to Soviet Russia, and the Little Diomed to the United States, and it revolves around a bush pilot, operator of a single-plane airline, who tries not to fly over the poorly defined International date line separating the two islands lest he be shot down by the Soviets. The spectator shares the feeling of danger from such a proximity to either the inhabitants or visitors, for any one straying into the Russian side is shot and killed forthwith. The hunt for polar bear, the scenes of herds of reindeer, and the wide expanse of the ice-covered ground are interesting. And so is the dance by the Eskimo inhabitants, joined by the whites. The direction and acting are good, and the photography clear:—

Wayne Morris, a bush pilot operating his own plane out of Kotzebue, close to the Diomedes, receives Lola Albright, an unexpected Government passenger, who had been assigned as school teacher and nurse on Little Diomed. He lands at Kotzebue and completes the trip to the Little Diomed by dog-sled, explaining to Lola that he did not want to risk straying across to the Russian side of the interna-

tional date line. Lola, however, treats this danger as a joke. Morris' next passenger, whom he picks up at Nome, is bluff Alan Hale, Jr., from all appearances a wealthy American business man on a hunt for polar bear. Morris and Hale take off on the hunt as soon as the weather clears and they make their polar bear kill but, while skinning the animal, Hale drops his wallet and Morris sees in it a card entitling Hale to enter Russian territory. He then realizes that Hale is a Communist agent, taking pictures of military installations for delivery to the Russians. Back at Kotzebue, Morris finds additional evidence that Hale is a Russian spy and, when he exposes him, Hale escapes after a struggle. He heads for the Big Diomed and in his haste drops his wallet. Morris, finding the wallet, halts his pursuit, for he knew that the Russians would shoot Hale when they discover that he did not have with him the identity card and the microfilm pictures of the military installations. And that is exactly what happens: Hale, approaching the Russian sentries, discovers the loss of his wallet, and as he turns around to recover it the Russian guards shoot and kill him.

Lindsley Parsons produced it, and Lew Landers directed it, from a screen play by Robert Hill and George Bricker, based on the story "Shadow of the Curtain," by Ewing Scott. Suitable for all.

### "Rainbow 'Round My Shoulder" with Frankie Laine, Billy Daniels and Charlotte Austin

(Columbia, September; time, 79 min.)

Glamor, fine singing, good direction and acting, backed up by Technicolor photography, make this picture suitable for any type of theatre. Frankie Laine is at his best in his singing, and he takes a sympathetic part, for he not only does not object but welcomes Charlotte Austin, a newcomer, to be in his picture. Miss Austin, too, is cast in a sympathetic role, and she plays it with credit. Billy Daniels, who, like Frankie Laine, is a popular singer, contributes several songs in his inimitable style. The story, which is of the backstage variety, is simple but pleasing. There is a pleasant romance between Miss Austin and Arthur Franz, who becomes interested in her progress. Lloyd Corrigan, as the family butler, does fine light comedy work. The color photography is first-rate:—

With her parents dead, Charlotte lives with Ida Moore, her grandmother, and Corrigan, who was just like one of the family. Like her late father, Charlotte is interested in the theatre, but she keeps this from her grandmother, who felt that show business had ruined her son's life. Charlotte obtains a job at the Columbia studio as a messenger girl but tells her grandmother that she is working in the city library. Through a mistake made by Arthur Franz, of the studio's music department, Charlotte is given an audition with Frankie Laine and wins a part in his picture. Complications arise when Ross Ford, Charlotte's cousin, discovers that she is working at the studio and reports it to the grandmother. Angered, Miss Moore pulls Charlotte out of the picture, and Charlotte, still under age, cannot do anything about it. But she runs away from home and is aided by Franz, who puts her up at the Studio Club, a hostelry for young girls seeking stardom. Meanwhile the grandmother, despising squealers, gives Ross a piece of her mind. In love with Charlotte and seeking to reconcile her with her grandmother, Franz conceives a brilliant idea: since a charity show sponsored by the grandmother was about to prove a bust, it could be salvaged if Frankie Laine and Billy Daniels were to appear in it with Charlotte. Laine and Daniels agree to the idea and even arrange to have the show switched from Pasadena to a Hollywood nightclub without the grandmother's knowledge. On the night of the show, the grandmother is displeased with the change in arrangements, but she changes her attitude when the show proves to be a brilliant success. Proud of Charlotte, she no longer objects to her becoming a screen star.

Jonie Taps produced it, and Richard Quine directed it, from a story and screenplay by Blake Edwards and Mr. Quine.

Good for every member of the family.



## THE LEGAL AND POLITICAL ASPECTS OF THE GOVERNMENT'S ANTI-TRUST SUIT

(continued from back page)

"Now this tells the casual lay reader that the defendants are engaged in a combination and conspiracy to deny motion picture entertainment to the Armed Forces, Veterans' Hospitals and the U.S.O.

"This is in the teeth of all the motion picture industry has done to furnish entertainment to the Armed Forces and the agencies listed.

"The Attorney General should be informed of General Marshall's tribute to the industry for its contributions to the Armed Forces during World War II.

"He should also be apprised of the very satisfactory arrangements worked out with General Collins for supplying films to Army Posts before they are released to the theatres.

"Our boys in Korea have their movie shows to entertain them and relieve the tension of war. Since he is so partial to television, maybe the Attorney General will explain what television is doing for the boys over there.

"Of course, the author of this astonishing pleading did not dare claim that the combination and conspiracy had had the effect to deprive the Armed Forces, etc. of films. Under the heading of 'Effects' the complaint merely says that the defendants have unreasonably restrained competition in the distribution and exhibition of feature films; that the telecasting of the 'finer feature films' has been suppressed; and that people living in theatreless towns or institutions have been denied the opportunity to see 'other than out-moded feature films.'

"Since the actual claim is so narrow, why do you suppose the pleader included the references to the Armed Forces? Certainly it was not in an effort to be fair to the motion picture industry.

### "VAGUE AND INDEFINITE CHARGES

"The form of action is civil but to charge these defendants with combining and conspiring to restrain trade and commerce is to charge them with the commission of a crime.

"While the Government is under no obligation to disclose its evidence (if any) in its pleading, rudimentary justice requires that persons charged with a public defense be informed of the nature thereof so they can prepare their defense.

"This complaint charges a combination and conspiracy in the language of the statute, says the defendants entered into written and oral agreements containing certain restrictions including '(a) Refusing to license anyone to telecast 16 mm. feature films.'

"With whom did they enter such agreements? With each other, With the theatre owners? With the distributors of 16 mm. films? The complaint does not say.

"While the complaint gives us no information on the point, common sense tells us that if there are any such restrictive covenants they must be included in the agreements between the film companies and the 16 mm. distributors. The film companies are under no obligation to release their pictures on 16 mm. and it is a pity they ever did so. Compared to the theatre market, the returns must be peanuts. But since they have done so, why cannot they protect their primary theatre market, which is dependent on boxoffice receipts, from the devastating blight of free shows? That is a matter of self-preservation for themselves and of necessary protection to their customers on whose continued operation they are themselves dependent.

"Now let us contrast this attitude of the Administration toward the motion picture companies and the theatres with its attitude toward manufacturers of trade-marked commodities and their customers, as exemplified by the President's approval of the recently-enacted Fair Trade Bill. Under that measure a manufacturer of a proprietary remedy, a cosmetic, a watch, a breakfast food or any other commodity can make an agreement with a dealer that his product shall be re-sold at a stipulated price and all competing dealers will be bound by that agreement.

"Those manufacturers and their dealer customers can

eliminate price competition and restrain trade at will. The movie producers cannot, under the theory of this suit, insert restrictions in their copyright licenses which will protect their customers and hence themselves from bankruptcy resulting not merely from price-cutting by non-theatrical licensees but from giving the product away.

### "CLEARANCE AND A MANDATORY INJUNCTION

"The prayer for relief is just as extraordinary as the allegations of the complaint. Paragraphs 1 to 3 inclusive are in the usual form asking that the defendants be adjudged to have violated the law and that they be enjoined and restrained from such violation. Paragraph 4 asks that they be enjoined against 'granting to any theatres any protection against competition from exhibition of 16 mm. feature films other than by granting reasonable clearance periods between runs of a particular feature motion picture (on 35 mm. film) in a theatre and exhibitions (including telecasts) of the same motion picture on 16 mm. film . . .'

"In the Paramount Case the Supreme Court approved seven factors to be taken into consideration in determining what is reasonable clearance. Herewith are three of those factors:

"(1) The admission prices of the theatres involved, as set by the exhibitors.

"(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.

"(4) The rental terms and license fees paid by the theatres involved and the revenue derived by the distributor-defendant from such theatres.'

"Clearance, says the Court, should not exceed 'what is reasonably necessary to protect the licensee on the run granted.' A television station showing films competes with every theatre in its broadcasting area and in a large city, that would be a good many. In measuring the clearance between such a station and theatres, the film rental paid by a station would have to be pitted against the combined film rentals of all the theatres. Unless the Department is going to switch the rules this late in the game, the boon which it would confer on TV may be more illusory than real.

"But what conclusion can we reach under points 1 and 3 concerning the application of a television station for a run, subject to a reasonable clearance, when that station specializes (as they all do) in give-aways, premiums and lotteries and charges no admission fee whatever? What amount of clearance would be reasonably necessary to protect the theatres against that kind of competition? Our firm idea is that judged by approved standards it should be measured in years, not days.

"Comes now the crowning absurdity. It is customary in civil suits under the anti-trust law to pray for injunctive relief. Only rarely does the Government ask for a mandatory order—a command to do an affirmative act. And in such rare cases the prayer usually is restricted to some ministerial act, not involving the exercise of discretion. In the present case the Department of Justice asks

"5. That the Court enter an order directing each of the defendants to grant unrestricted leases and licenses for the exhibition, including telecasting, of such feature films under the control of any of the defendants as the Court deems necessary to dissipate fully the consequences of the aforesaid illegal combination and conspiracy.'

"That means, if we understand it correctly, that the Court will order the defendants to license their pictures to television, and if the parties cannot arrive at an agreement as to rentals, clearance, or all the many details of film licensing, the Court will have to decide such controversies. Suppose under this mandatory order a film company offers to license a picture to a broadcasting station and the latter complains that the order is being violated because the terms are too high, the clearance unreasonable or the picture is not one of the finer ones. The whole squabble will be dumped into the Court's lap, it will have to work out a deal for the parties and if that isn't Government control with a vengeance, you name it!"



## VIGOROUS PROTESTS CONTINUE

There has been no abatement in the storm of protests caused by the Government's 16mm. anti-trust suit.

Jack Kirsch, president of Allied Theatres of Illinois, sent a sharp letter of protest to Attorney General McGranery in which he pointed out that "television has made no contribution either artistically, creatively or monetarily to the development and growth of the movies and it appears that through this action it is seeking a special privilege without any inherent right or interest." He warned McGranery that, "if the Government should succeed in this instance, it would have the effect of destroying every vestige of the profit system in this country."

In a formal letter of complaint to Senator John J. Sparkman, Chairman of the Senate Small Business Committee and Democratic nominee for vice-president, Truman T. Rembusch, president of the Allied Theatre Owners of Indiana, called the suit "a shocking assault on property rights" and requested that he make a full investigation of the matter. Rembusch invited Sparkman to examine the five following cases, the first four of which are fiction, and the fifth, the motion picture case, fact:

1. Chevrolet, America's most purchased automobile, is now available at Nash, Studebaker and Kaiser-Fraser dealers — courtesy of the U.S. Department of Justice.

2. The New York Yankees, world's baseball champions, must provide their top talent to all rival ball clubs in both leagues — ruling of the U.S. Department of Justice.

3. The Kettering engine, product of years of research, talent and money provided by General Motors, is hereby given to all rival automobile manufacturers — courtesy of U.S. Department of Justice.

4. Television patents, networks, talent and facilities are now at the disposal of the nation's motion picture theatres — ruling of the U.S. Department of Justice.

5. Prints of all motion pictures, the ONLY product used by the nation's motion picture theatres, is now ordered to be turned over and made available to the theatres' greatest competitor — television.

"Ludicrous as the above cases seem," wrote Rembusch, "they are not ludicrous or far-fetched when we look at the charges made in the motion picture case. If the motion picture case was prosecuted to a successful climax, it would be a travesty upon the Bill of Rights and would force the industry to turn over our means of livelihood to a competitor through a whim of Government process."

The Independent Theatre Owners of Ohio, North Central Allied, the Independent Theatre Owners of Arkansas, and Allied Theatres of Iowa, Nebraska and South Dakota are among the others that have scored the suit.

Strong support for the industry is coming from the daily newspapers.

John Rosenfeld, motion picture critic of *The Dallas Morning News*, took up the industry's defense with a powerful article in which he termed the lawsuit "so incredible as to be stunning." After pointing out that the Government's suit looks like confiscation, Mr. Rosenfeld added: "We can't believe the action is based on theoretical justice, but on impulses either punitive or extortionate. Maybe the habitual Republicans of Hollywood are being stalked for Democratic contributions."

The *Indianapolis Star*, in an editorial titled "Assault on Property Rights," castigated the suit in strong terms, stating that "the purpose of the anti-trust laws is subverted by the action."

Jack Gould, radio and TV editor of *The New York Times*, had this to say, in part:

"Stripped of all the legal phraseology, the practical effect of the move . . . is to ask the film industry to hurry up and commit hari-kari with a smile on its face."

"Under today's economics in the television field, with only 109 stations in operation, the most that a film can earn from TV fees is in the neighborhood of \$25,000. For this paltry sum the producer presumably is expected to aggravate the crisis in his own business that has been caused by TV competition. In addition, he is supposed to be willing to sacrifice the \$200,000 he could probably earn by showing the film another time in theatres . . ."

## THE LEGAL AND POLITICAL ASPECTS OF THE GOVERNMENT'S ANTI-TRUST SUIT

In another scathing attack on the Government's 16mm. anti-trust suit, which he labels the "most devastating assault on small business ever made," Abram F. Myers, National Allied's general counsel and chairman of the board, had this to say in a statement issued last week:

### "DEEPER GROWS THE MYSTERY

"When the Government's suit to compel the film companies to turn over their choicest pictures to television was first announced, we expressed our shock and amazement.

"Since we could conceive of no justification for such action our first thought was that it must be based on political rather than legal considerations.

"Now that we have had an opportunity to study the complaint filed in the U.S. District Court in Los Angeles, we sorrowfully admit that we are confirmed in that view.

"It appears to be something that was hastily whipped up for use in the coming campaign. It is a good will gesture toward that new and important communication medium, television. It will enable campaign orators to claim that the Administration is taking steps to enable television addicts to see the finest motion pictures without having to pay an admission charge — or an admission tax.

"What the perpetrators of this deed overlooked is that their action will soon be recognized as the most devastating assault on small business ever made. All merchants are just beginning to realize how much their prosperity depends on the successful operation of the theatres and how seriously they are affected by a stay-at-home television society.

"The last word has not been said on this misbegotten lawsuit. The dire significance of this thing will have to percolate a bit before the re-action gets into full swing. Our guess is that certain political hopefuls, incited thereunto by the television interests, thinking to step on an anthill have actually stirred up a hornet's nest.

### "WHY THE UNSEEMLY HASTE?

"The complaint names 12 corporate defendants and one co-conspirator. Seven of the defendants and the co-conspirator are New York corporations and the remaining five defendants are Delaware corporations. Eleven of the defendants and the co-conspirator have their principal places of business in New York City. Thus not a single defendant, or the co-conspirator, is a California corporation and only one defendant (a wholly-owned subsidiary of Republic Pictures Corporation) is alleged to have its principal place of business in Hollywood.

"Thus the principal places of business, the officers and pertinent records of the defendants are located in New York. Had the Department felt even the slightest consideration for the convenience of the parties it would have filed the suit in New York. As it is, the company officials and their counsel must bundle up their records and travel the length of the continent to defend this case — that is, unless the Los Angeles Court does the obviously proper thing and transfers the case to New York.

"We can think of only one reason for filing this case in California. That is, that the California courts are less congested and by putting on the pressure the Department might be able to force the case to trial during the political campaign. We cannot remember another instance where the Department showed such eagerness to force an anti-trust case to an early trial.

### "MISLEADING AND PREJUDICIAL ALLEGATIONS

"In listing the actual or potential market for 16 mm. films the Government includes '(a) Armed Forces of the United States, Veterans' Hospitals and various other Government agencies, American Red Cross and United States Service Organization, Inc. (U.S.O.).'

"This is followed by the general charge that pursuant to a combination and conspiracy the defendants 'refuse to license exhibition of 16 mm. films in any place or manner that would compete with the exhibition of 35 mm. films.'

(continued on inside page)



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### UNITED ARTISTS LEADS THE WAY

An important step forward in distributor-exhibitor relations is the voluntary policy adopted several weeks ago by William J. Heineman, United Artists' vice-president in charge of distribution, whereby his company permits the losing bidders in competitive bidding areas to examine the terms of the winning bid.

Heineman revealed this week that, under the new policy, requests to examine the winning bid must be made by the active competitive bidders on a particular picture, either in person or in writing, within seven days of the bidding deadline at the local UA exchange.

While the losing bidders, upon proper application, will have the right to examine the terms of the winning bid, the winner himself will in no case be permitted to examine the terms offered by the losing bidders.

In cases where all bids are rejected and the picture is subsequently sold through negotiation, no bids will be made available for inspection. All the bidders, however, will be invited to negotiate, and here again the unsuccessful negotiators will be given the right to examine the winning terms.

Explaining why this new policy has been instituted, Heineman had this to say to a weekly *Variety* reporter:

"We thought that opening winning bids to the losers was the only way to head off possible law suits and to stop talk by exhibitors that they were being finagled out of pictures. We have quickly proved to them that that isn't so."

Bill Heineman's voluntary move will be welcomed generally by exhibition, for in the current negotiations for the establishment of an all-industry arbitration system a main bone of contention was the exhibitor representatives' demands that winning bids be disclosed to the losing bidders. The distributor representatives fought against this provision but finally conceded when the talks reached a stalemate.

Competitive bidding, as practiced in the motion picture industry, has been a source of irritation and dissatisfaction ever since it came into being several years ago. The exhibitors claim that, for the most part, the distributors employ the practice unnecessarily and unwarrantedly to boost their film rentals, while the distributors maintain that they resort to it only to avoid litigation.

While current and future negotiations between distribution and exhibition may result in competitive bidding being employed only when absolutely necessary, we may be sure that the practice will continue for a long time to come, perhaps forever. Such being the case, United Artists' new policy should serve to reduce the endless arguments and bickerings that have thus far resulted because of the distributors' refusal to make the winning bids available for examination by the losing bidders.

There may be instances, of course, where a losing bidder will not agree that the terms accepted by the distributor were more advantageous than those he had offered, but in all probability there will not be many such disagreements, for once a distributor agrees to disclose the winning bid he will be doubly careful about making sure that the winner is reasonably entitled to the picture lest he, the distributor, leave himself open to a law suit.

### ENLIST THE AID OF NEWSPAPERS

While vigorous protests against the Government's 16mm. anti-trust suit keep pouring into the Attorney General's office in Washington from exhibitors everywhere, numerous newspapers throughout the country have come to the support of the industry with strong editorials condemning the Government's action.

Of particular importance are powerful editorials that appeared in the August 8 issue of the *New York Times*, and the August 14 issue of the *New York Herald Tribune*, two of the nation's most influential and widely-read newspapers.

The *Times* editorial, entitled "TV and the Movies," labeled the suit as being "born of fuzzy bureaucratic thinking that clearly flouts economic reality." Pointing out that 16mm. duplicate prints of films normally shown in theatres are traditionally shown in churches, clubs and military service camps, and that the producers "understandably have imposed restrictions on their uses lest they jeopardize business at theatre box-offices," the *Times* added that the Government now "demands the removal of those restraints so that the TV broadcasters can have access to Hollywood's reservoir of feature attractions."

"The basic absurdity of the suit," states the editorial, "is its assumption that Hollywood must not only accommodate its chief competitor but do so on terms ruinous to itself." After pointing out that television, at its present stage of development, cannot match the revenue a producer derives from the theatres, the *Times* concluded its editorial with these remarks:

"It is in the public interest that both TV and the motion picture industry should flourish and they must have time to learn to live together. The Department of Justice is ill-advised in prematurely trying to tip the scales to one side's advantage."

The *Herald Tribune* editorial, entitled "Another Administration Mistake," was equally forceful in its condemnation of the suit. After blasting the "politically tinged Department of Justice" for deciding that the motion picture industry "must be compelled to commit economic suicide," the editorial draws attention to television's inability to pay adequate film rental and points out that a producer can recover his investment in a feature film only by showing it in motion picture houses.

"The interests of neither the motion picture industry nor the television industry will be served," concludes the editorial, "if the government insists upon destroying property rights. By the same token, even the innocent bystander, the television viewer, will suffer if the government persists. The Justice Department should study more carefully and more patiently every point of view before proceeding precipitately."

Limited space prevents the full reproduction of these and other powerful newspaper editorials supporting the industry's position. Suffice it to say that they point up the fallacies of the Government's anti-trust suit and are most effective in winning public understanding of the issues involved. And winning public understanding is the most important phase of our fight to remain in business.

(Continued on back page)



### **"Son of Ali Baba" with Tony Curtis and Piper Laurie**

(Univ.-Int'l, September; time, 75 min.)

If previous Technicolor pictures of the Arabian Night variety have proved acceptable to your patrons, this one, too, should give them satisfaction. Like most adventure pictures of this type, the story is fanciful and the heroic deeds incredible, but the action is fast and exciting, the settings and costumes colorful, and the beautiful harem girls in abundance. The characterizations are stereotyped, but this should make little difference to the adventure-loving moviegoers who will get more than their fill of hair-breadth escapes, chases and flashing swords. The direction and acting are nothing to brag about, but neither is the script.

Tony Curtis, son of Ali Baba (played by Morris Ankrum), is a cadet at the Persian Military Academy. His closest friend is William Reynolds, and his bitterest enemy is Hugh O'Brian, son of Victor Jory, the Caliph of Bagdad, who sought to get his hands on Ali Baba's fabulous wealth. To accomplish this, Jory forces Piper Laurie, a princess who was to become the wife of the Shah, to pose as a runaway slave-girl and seek refuge in Curtis' home. Piper does Jory's bidding lest he kill her mother, his prisoner. Jory's scheme was to "rescue" Piper so as to get into the good graces of the Shah, and at the same time seize Ali Baba's wealth. Curtis falls in love with Piper and, believing her story, takes her to his father's palace, a move that fits in well with Jory's plans. Reynolds learns of the plot and rides to the palace to warn Curtis. Piper then confesses the role she had been forced to play by Jory. Aided by Reynolds and Susan Cabot, a childhood sweetheart, Curtis flees to the hills with Piper. Meanwhile Jory makes Ali Baba his prisoner. He then lets it be known that he will free Ali Baba if Curtis brings his father's fabulous fortune as ransom. Instead, Curtis recruits the sons of Ali Baba's famous forty thieves and formulates plans to rescue his father. In the meantime the Shah visits Jory's palace and Jory fills his ears with lies about Ali Baba. Curtis launches an attack on Jory's palace while the Shah is being entertained, and manages to free his father and Piper's mother from a torture chamber. Just as Curtis and his men are about to be overcome by the greater number of palace guards, the cadets from the military academy, informed of Curtis' predicament, arrive on the scene and help subdue the guards. Learning the truth about Jory's machinations, the Shah appoints Ali Baba as the new Caliph and gives his blessing to the marriage of Curtis and Piper.

It was produced by Leonard Goldstein, and directed by Kurt Neumann, from a story and screenplay by Gerald Drayson Adams. Suitable for the family.

### **"Untamed Women" with Mikel Conrad**

(United Artists, no rel date set; time, 70 min.)

A mediocre exploitation melodrama, produced on a shoe-string budget and amateurish in every department. Revolving around four U.S. Air Force fliers whose plane is downed in mid-ocean and who are washed ashore on an uncharted island inhabited by Amazonian women and prehistoric monsters, the story, though played straight, is so completely absurd that one cannot help laughing at it in derision. Particularly ludicrous is the depiction of a tribe of "hairy-men" invaders who seek to make off with the women; they look like caricaturish Kentucky mountaineers dressed in potato sacks. The direction is stilted and the acting wooden—the players speak their

lines like children in a school play. The picture may, however, provide good grosses for exploitation-minded exhibitors who play up the scantily-clad women and the weird prehistoric monsters, as well as the eruption of a volcano—stock shots that serve to pad out the footage. The picture is in questionable taste because of the obvious double-meaning of some of the dialogue.

The story, such as it is, is told in flashback by Mikel Conrad from a hospital bed while under the influence of a truth serum. He relates how he and other members of a U.S. bomber crew had been shot down at sea after an attack on a Japanese battleship. A rubber raft carrying him and three companions had been washed ashore on the uncharted island, and they had been made prisoners by a tribe of beautiful women who spoke and behaved like the ancient Druids. Doris Merrick, their High Priestess, had ordered them put to death, despite the protests of her subjects, who insisted that they be permitted to mate with the men. After much bickering, Conrad had gained the confidence of the Priestess, and their lives had been spared under an express agreement that they would not fraternize with the women. In due time this agreement had been violated, and the Priestess had ordered the men put to death, but before the execution could be carried out the island had been invaded by the "hairy-men." The fliers had come to the defense of the women and, during the battle, a volcano had erupted, killing everyone except Conrad, who had escaped in the rubber boat and causing the island to disappear into the sea.

It was produced by Richard Kay, and directed by W. Merle Connell, from a screenplay by George W. Sayre. For adults.

### **"The Jungle" with Rod Cameron, Cesar Romero and Marie Windsor**

(Lippert, Aug. 1; time, 74 min.)

This is purely an exploitation picture, designed to attract indiscriminating action fans who are thrilled by melodramas with jungle backgrounds. Produced entirely in India, the picture offers interesting and authentic backgrounds that lend much to the exploitation values. The story, which deals with the efforts of a Hindu princess to find the cause for elephant stampedes that terrorized the natives and destroyed villages, is weak, but those who are not too fussy about story values should find enough satisfaction in the thrills provided by the exciting fights between a wild boar and a tiger, a leopard and a bear, and between a mongoose and a cobra. Shown also are shots of prehistoric monsters, called mammoths, but they will hardly be accepted as such by the movie-goers with the exception of children. There are several mob scenes of natives. The photography is clear:—

When elephants attack villages in Sunadur, India, Marie Windsor, ruling Princess of the region, decides to head an expedition to find out why the elephants carry on the attacks. She is accompanied by Cesar Romero, her advisor, who is in love with her, and by Rod Cameron, an American hunter, who goes along despite the belief of Romero and others that he is a coward. Romero's brother had died on a previous hunting expedition headed by Cameron, and Cameron maintained that he had been killed during an attack by prehistoric monsters. Romero refused to believe the story about prehistoric monsters, and insisted that Cameron had let his brother die in order to save his own life. Cameron was determined to prove



that he is not a coward, and that the monsters did exist. During the trek, a peculiar tribe of natives resorts to different tricks to bring death to the expedition members, particularly Miss Windsor. Eventually, the expedition comes across clues of the death of Romero's brother, and Romero starts a knife duel with Cameron in which each tries to kill the other because Romero still believed that his brother's death had been caused by Cameron's cowardice. Mammoth monsters soon attack the party and Cameron throws hand grenades at them without much effect. A monkey, tampering with one of the grenades, lets it roll down hill and it comes to rest near Miss Windsor. Cameron, realizing the ranger, rushes forward and falls on the grenade just as it explodes. Miss Windsor's life is saved, but Cameron is wounded mortally. Meanwhile the explosion sets off a rock and earth avalanche and the monsters are buried under the landslide. Thus Cameron proves that he was not a coward, and that Romero's brother was killed by a charge of the prehistoric monsters.

William Berke produced and directed it from a screenplay by Carroll Young. Suitable for the family.

**"The Devil Makes Three" with  
Gene Kelly and Pier Angeli**  
(MGM, August; time, 89 min.)

Although "The Devil Makes Three" has been produced well and holds one's attention throughout, there is nothing extraordinary about the story material. Set in post-war Germany, the action revolves around the efforts of the Criminal Investigation Division of the U.S. Army to uncover and confiscate gold and valuable jewels, which fanatical Nazis were hiding in the hope of financing a comeback. The first half of the picture is rather slow-moving, but there is considerable suspense and action in the second half. The implication that the heroine had to do dishonorable work and to entertain men so as to earn money for food makes the picture hardly suitable for young folk. Gene Kelly does good work as an Air Force captain who unwittingly becomes involved in the smuggling of the valuables, but he is better in pictures where he dances. Pier Angeli is winsome and acts well. Since the picture was shot in Germany and Austria during the winter, the scenery is beautiful and the actual backgrounds different from the average espionage melodrama. There is hardly any comedy relief. The photography is somewhat somber:—

Returning to Munich, Germany, at Christmas time to visit a German family that had saved his life during World War II, Kelly discovers that their home had been bombed and that only Pier Angeli, the daughter, had survived. He sets out to trace her whereabouts and finds her in a Munich cafe, working as a B-girl. He tries to ease her bitterness over the life she leads, and she suggests that they spend Christmas together by visiting her aunt and uncle in Salzburg, Austria. They rent a car from a place recommended by Pier and set out along the Autoban. At the Austrian border, their car is detained on a pretense and, while they visit a snack bar, operatives of the CID, who had been keeping tabs on Pier, search the car secretly and find a small quantity of contraband goods being smuggled across the border. Pier and Kelly are permitted to continue to Salzburg and, upon their return to Munich, Kelly is summoned to CID headquarters for questioning. Informed about the smuggling and about the CID's belief that it involved resurrection of the Nazi party, Kelly be-

comes angry and refuses to believe that Pier would knowingly be engaged in such a movement. Meanwhile the Nazis use physical violence to force Pier to continue using Kelly as a dupe, and when he comes to see her she suggests that they visit Salzburg once again for the New Year holiday. This time the smuggling is brought out in the open when their car is stopped at the Austrian border. Kelly pays a fine and Pier tearfully confesses that she needed the extra money earned from such small-time smuggling. In Salzburg, Kelly investigates the garage of Heinrich Gretler, Pier's "uncle," and tries to force more information out of Pier. Gretler suddenly appears and tries to shoot Kelly. The bullet strikes the fender of the car and the hole reveals that the fenders were made out of solid gold. He overcomes Gretler, pushes Pier into the car and heads back to Munich. They are overtaken en route by Nazi agents and taken to a frozen lake area near the village of Berchtesgaden. Claus Clausen, leader of the underground Nazis, is notified of their capture and heads for Berchtesgaden immediately, unaware that he was being followed by two CID operatives. Arriving at the frozen lake, Clausen quickly plans the "accidental" murder of Kelly and Pier, but the CID agents arrive in time to save them, although Pier is wounded in the scuffle. Clausen escapes, but Kelly gives chase and traps him in Berghof, Hitler's bombed headquarters. Kelly, convinced that Pier had no part in the movement, assures her of his love.

Richard Goldstone produced it, and Andrew Marton directed it, from a screenplay by Jerry Davis, based on a story by Lawrence Bachmann. Adults.

20th CENTURY-FOX FILM CORPORATION  
444 West 56th Street  
New York 19, N. Y.

Mr. Pete Harrison August 11, 1952  
1270 Sixth Avenue  
New York 20, N. Y.  
Dear Pete:

In your July 26th issue I read with great interest your article on "The Government's Attempt to Force the Sale of Pictures to TV."

Nothing can be more important than to resist this confiscatory step by which we could be forced to give our product to advertisers who pay for home television. I am delighted that you so quickly showed your alertness to this threat to all of us in every branch of this industry.

In the article I noticed one paragraph on page 120 which concludes with these words "the only time TV will be able to afford top motion pictures is long after they have exhausted their playing time in the theatres."

In my opinion, if all of the motion picture companies would make their product available to these television advertisers even after three or four years elapse, I think the effect will be destructive to the theatres. If the public can see fine motion pictures at home, they will have no incentive to go out and patronize the theatres in order to see them. Therefore, I think we should realize that our feature product must not be given to television advertisers but that any pictures that we provide for television must be of a special type which are suitable for television but which do not compete in any way with feature motion pictures in the theatre.

Sincerely,  
(signed) Spyros P. Skouras



It is easy enough for the industry to utilize its own screens and to pay for newspaper space to state its case to the public, but a more desirable and beneficial way to do this is through the editorial support of the nation's press. If the newspapers in your locality have not yet made editorial comment on the issue, visit their editors and publishers and acquaint them with the facts. Enough material has been published in this and other trade papers to enable you to convince them that the suit is not only a threat to free enterprise but also against the public interest. An aroused industry is desirable but it is not necessarily enough to make the present Administration in Washington back down. But when it comes to outraged public opinion, particularly in a presidential election year, it becomes quite another matter.

### SKOURAS SPEAKS OUT AGAINST ANTI-TRUST SUIT

The continued silence of the producer-distributor defendants in the Government's 16mm. anti-trust suit was broken this week by a vigorous statement issued by Spyros P. Skouras, president of 20th Century-Fox, who lashed out at the suit in no uncertain terms, labeling it against the public interest as well as a threat to the motion picture industry as a whole.

Because Mr. Skouras leaves no doubt about the importance of making an all-out fight against the Department of Justice's action, and because his logical observations should help every industry to better understand how we can and must combat it, his statement, which follows, is herewith reproduced in full:

"With all the emphasis that I am capable of, I wish to condemn the action of the Department of Justice to force our company to sell feature motion pictures to television companies and advertisers.

"This is a threat to the very existence of the motion picture industry of America.

"We must understand the crisis that we and the public face and meet it with deadly earnestness.

"The Department of Justice must be persuaded as must every member of the Senate and every member of the House of Representatives, and even the President of the United States himself, that this suit is not in the interest of the American public.

"Indeed, it is not in the public interest to endanger the economy of the United States by destroying the theatres which are the heartbeat of every American community and deprive the public of the continuation of the production of American motion pictures as it now knows them. Our government can spend billions and yet never repair the injury that this will bring to the American economy.

"In the public interest and in the interest of common justice, American business men and their employees in every community should join in a rising tide of protest on the ground that this effort to force us to turn over our product to special interests for their selfish purposes, is a threat to everyone of them as well as to us.

"If the government can force us to sell our finest pictures to television companies and advertisers at a ridiculously small price, this would be practically confiscatory and ruinous.

"Without product the theatres would close and without the revenue the theatres can afford to pay, the producers no longer would be able to turn out fine attractions. The pre-eminence of American motion pictures would be destroyed.

"As the *New York Times* points out editorially:

"By the Justice Department's line of reasoning, in short, the publisher of a best-selling novel would be obligated to make his property available to a free 'throw-away' pamphlet financed by advertisements of local merchants and accept whatever remuneration the pamphlet's owner could pay. Application of the anti-trust laws must be tempered with a little more horse sense."

"The merchants of every community and their employees recognize the importance to them of the community theatre which brings direct benefit to every transportation agency, every tire and gasoline station, every restaurant, every grocery, every drugstore, every novelty shop, every newsstand, every shoe shop, department store, dry goods store and garment shop, and particularly real estate values. Every business organization and every civic institute in every community, as well as the press, the pulpit and the professional men, ought to cry out against this attempt to deaden the core of American life by closing the doors of the American motion picture theatres.

"Especially, should the women of America and their organizations help to preserve their time tried right to choose the kind of entertainment their children should see.

"It is certainly not in the public interest to destroy the theatres and thereby wreck a business which, throughout the years, has responded instantly to every call of our government for help, without recompense, in the emergencies of war and peace.

"It is not in the public interest for our government, which represents the world's hope of freedom, to close a channel of communication historically noted for promoting the democratic way of life throughout the world and acquainting the world with American progress.

"It is not in the public interest to harass and threaten an industry, which has signally promoted the public welfare, instead of encouraging and cherishing it as an instrument of freedom.

"We must point out to our government that this medium of communication is so valuable to democracy throughout the world that Hitler, Mussolini, and Stalin banned American motion pictures because they feared them. Yet our own government would risk the destruction of this instrument.

"The guilds and unions of Hollywood, representing the actors, writers and directors and other crafts, in their own interest and in the public interest should have a full appreciation of the danger this action has brought upon us.

"They, too, by their thorough understanding of this crisis should demonstrate that they have the vision to cooperate for their own ultimate benefit just as they did in the infancy of the motion picture and radio industries.

"If the motion picture theatres are destroyed, the guilds will suffer more than any other group in the industry, because the principal income of their members comes from the theatres, which are the life stream of the motion picture industry. The present level of income cannot be maintained by the advertising medium of television.

"It is economically impossible for the advertisers to meet the huge grosses the motion pictures attain in the theatres in America. The government's action would be ruinous to the exhibitors and in turn would be destructive to an industry which must and does employ the greatest creative and artistic talent in the world in order to satisfy the public's demand for this superior theatre entertainment.

"For Twentieth Century-Fox and my associates, I pledge myself to this cause and to unceasing vigilance to resist this ruinous plan which the Department of Justice insists upon.

"This company already has demonstrated its interest in preserving and perpetuating the theatres of America by a large investment of energy, time and money in pioneering the development of large screen theatre television with color as a means of telecasting live shows of the finest obtainable quality to many theatres simultaneously to supplement motion pictures.

"We believe this undertaking to be in the public interest because this superior entertainment will enable them to continue to serve their communities and because their continuation is vital to the American economy and American culture.

"Therefore, in a new crisis of this kind threatening the existence of the theatres we cannot bow or surrender or hesitate for a moment if we are to continue to serve America and mankind.

"We are willing to rest our faith in the fairmindedness of the American public and its institutions."



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### A SELF-IMPOSED OBSTACLE

While the producers on the one hand keep urging the exhibitors to exert greater efforts in the exploitation of pictures, they continue on the other hand to hamper their efforts by an unwise selection of picture titles that have a similarity to titles of other current pictures, thus creating a condition that tends to confuse the movie-going public, with a resultant loss in revenue to, not only the exhibitors, but also themselves.

A check-up of the latest film company release schedules discloses that the following pictures, which are currently in release or about to be released, have a close similarity in titles, either in the wording or phraseology:

MGM's "You for Me," released in August, and Paramount's "Just for You," to be released in September.

Columbia's "Montana Territory," released in June, and Monogram's "Montana Incident," released in August. Another is RKO's "Montana Belle," which is due for release within the next few months.

Columbia's "Captain Pirate," released in August, and Warner Brothers' "Crimson Pirate," to be released in September.

MGM's "Because You're Mine," to be released in October, and Universal's "Because of You," to be released in November.

Monogram's "Wagons West," released in July, and Columbia's "Wagon Team," to be released in September.

Lippert's "The Jungle," released in August, and Monogram's "Jungle Girl," set for November.

The fact that the above pictures have a close similarity in titles is serious enough, but the fact that most of them will be shown in the different cities and towns at about the same time is even worse, because there is no telling how many movie-goers may unwittingly pass up some of these pictures in the erroneous belief that they had seen them.

As pointed out in these columns in the January 13, 1951 issue, at which time the exhibitors were plagued with a rash of pictures whose titles started with the word "Operation," the average movie-goer, unlike most of us who live with motion pictures and easily recognize their titles, does not remember the exact title of a picture he had seen unless it happens to be a really exceptional film. In most cases the picture-goers remain with no more than a vague recollection that the title started with a particular word or had a particular meaning. Consequently, when they come across a new picture that has a title that is similar to a picture they had seen, many of them take it for granted that it is the one they had seen.

There is no reason for this similarity of titles in pictures that follow close on release dates, for the Title Registration Bureau of the MPAA submits daily to the producers a list of the titles registered by all producers, and special pains are taken to point out the similarity in titles wherever they occur.

The producers who permit their pictures to go out on the market at the same time as other pictures with similar titles are guilty of poor judgment, for they are doing neither themselves nor the exhibitors any good.

To repeat what this paper has said before on the subject, the exhibitors are having enough trouble combatting other forms of amusement that have cut into theatre attendance, and they should not be burdened with obstacles that are of the film companies own making.

### MORE ON THE GOVERNMENT'S 16 MM. ANTI-TRUST SUIT

The nation's press continues to give unprecedented support to the motion picture industry in its fight against the Department of Justice's attempt to force the producers to make their films available to television.

In the past week strong editorials condemning the Government's action from every possible angle have appeared in the Scripps-Howard and Hearst newspapers throughout the country, as well as in other newspapers and magazines, and each has been of inestimable value in arousing public opinion against the suit and in favor of the industry's stand.

The support of the powerful Scripps-Howard and Hearst newspaper chains is indeed a ten-strike for the industry, and credit for winning this support is due mainly to the outstanding press relations job done by Morton Sunshine, executive director of the Independent Theatre Owners Association, who furnished the editorial staffs of these newspapers with necessary and important information about the industry's side of the case.

Credit is due Sunshine also for gaining the editorial support of the influential *New York Times* and *New York Herald-Tribune*.

### INDUSTRY ARBITRATION DRAFT COMPLETED

A draft of an industry arbitration system embodying the points discussed at preceding meetings was completed late Wednesday night of this week by the Drafting Committee of the Industry Conference on Arbitration after a two-day session and will be submitted to the participating organizations for consideration. Further steps must await the reaction of these organizations.

In announcing the completion of the draft, the drafting committee emphasized that until the participating organizations' reactions are ascertained and their suggestions carried into a final draft, there is and can be no final agreement on an arbitration system.

Members of the drafting committee were Herman A. Levy, Abram F. Myers, Robert W. Perkins and Adolph Schimel. Also attending the drafting sessions were William F. Rodgers, Henderson M. Richey and Ralph D. Hetzel, Jr.



### **"The Miracle of Our Lady of Fatima" with Gilbert Roland and Susan Whitney**

(Warner Bros., Oct. 11; time, 101 min.)

An excellent religious drama, photographed in color by the WarnerColor process, but it will appeal primarily to people of the Catholic faith. Because of the fine acting of Susan Whitney, the action grips one to the end, where the vision performs a miracle as she had promised. The miracle consists of the blazing sun plunging towards the earth in ever-changing colors, and receding into the sky at the last moment. Although it is photographically fascinating, it is hardly likely that this miracle will impress those who are not of the Catholic religion. One discordant note, though it is claimed to be historical fact, is the fact that several priests themselves refuse to accept the word of the two girls and the boy, who had seen the vision, and try to make them change their story so that the anti-religious Portuguese authorities might stop their prosecution of the church. Even the Bishop remains doubtful, attributing the vision seen by the three children to some sort of play on their imaginations. Some slight comedy relief is provoked by Gilbert Roland, as a kindly vagabond, a disbeliever who affirms his faith after witnessing the miracle. The color photography is fine:—

In 1917, after years of revolutions and anti-religious dictatorships, the people of Portugal retain their faith, although there are exceptions like Roland, who lived in the mountain village of Fatima. One day, while tending sheep at the Cova da Iria, 10-year-old Susan Whitney, and her younger cousins, Sherry Jackson and Sammy Ogg, see a vision of a young woman in a misty light atop the trees. The vision tells the children to return to the Cova at the same hour on the 13th day of each of the next six months, informing them that they will suffer much but that God's love will keep them safe. When the children tell their parents about the vision, Angela Clark, Susan's mother, fears that it will give the police an excuse to make more trouble for the church. She tries in vain to make Susan admit that her story was a hoax. Richard Hale, the town priest, advises that the children's story be ignored. The news reaches Frank Silvera, administrator of the province, who, a month after the vision appeared, comes to Fatima to arrest the children for the crime of reporting a miracle. Roland, the children's friend, spirits them away to the Cova where, watched by many pilgrims, they again see and speak with the vision. The authorities arrest Gilbert for obstructing justice, and close the church. On the following month, the vision appears before the children and predicts the end of World War I and the coming of a worse war "if the people do not cease to offend God." Silvera jails the children in a vain attempt to wring a confession from them, but a crowd of pilgrims forces him to release them. On October 13, the date for which the vision had promised to perform a miracle so that the people would believe the children, thousands of pilgrims gather at the Cova, whipped by wind and rain. The vision appears to the children, but the pilgrims, who could not see her, cry for a miracle. The sun suddenly plunges towards the earth, and the pilgrims fling themselves to the ground in terror. On October 13, 1951, the 35th anniversary of the miracle, more than one million people gather at Fatima. Susan, now a nun, and Roland stand at the crypt of Sherry and Sammy, whose death had been foretold by the vision, and reaffirm their faith.

Bryan Foy produced it, and John Brahm directed it, from a screenplay by Crane Wilbur and James O'Hanlon.

For special family audiences.

### **"Hellgate" with Sterling Hayden, Ward Bond and Joan Leslie**

(Lippert, Sept. 5; time, 87 min.)

A powerful melodrama, acted with extreme realism, such realism, in fact, that those who will see the picture will feel as if seeing something real and not illusory. The spectator is held in tense suspense throughout. There is considerable brutality in that most of the characters are incorrigible prisoners. The story deals with the railroading of a hero to Hellgate, a prison to which were sent all hopeless cases of prisoners, and with his efforts to prove his innocence. Sterling Hayden, as the hero, does the best work of his career. Ward Bond is a powerful character as the commander of the prison, who is brutal towards the guerilla prisoners, as well as the hero, because guerillas had killed his wife and daughter. Joan Leslie is not given much to do, but she is winsome and helps to arouse the spectator's feelings against the injustice. The directorial work is highly skillful, and the

photography good. The intensive exploitation campaign that Lippert Pictures plans to give the picture should help greatly in attracting customers:—

In 1867, Kyle Anderson, a guerilla raider, and three of his henchmen escape a vigilante mob at Brandon, Kansas, with much valuable loot, but are compelled to stop at the home of Sterling Hayden because of an injury suffered by Anderson. Unaware of their identity, Hayden and Joan Leslie, his wife, tend to Anderson's injury. The outlaws steal Hayden's horses, leaving their tired mounts behind, and in their haste drop a saddlebag with the loot. The tired horses and the saddlebag are discovered by a government patrol, and Hayden, despite his protests of innocence, is arrested and convicted as an accomplice of the outlaws. He is sent to Hellgate Prison, located at a desolate outpost near the Mexican border, and commanded by Bond, an Army lieutenant. Hayden is selected for extra punishment because he had been convicted as a guerilla. He makes an attempt to escape but is caught, and during the chase the prison is beset by a typhus epidemic. The medical officer orders that all water, which had to be hauled from a town nearby, be dumped. When the fearful villagers repulse all efforts to obtain fresh water, Bond is compelled to ask Hayden to undertake a trek across the desert to Mexico in search of water. Discovering that one of the sick prisoners was formerly associated with Anderson, Hayden agrees to undertake the trip provided that Bond questions the sick man for testimony that would lead to his freedom. Instead of heading for the border, however, Hayden goes directly to the village and obtains water by convincing the villagers that their best chance of avoiding the epidemic was to help cure the sick men at the prison. Bond, grateful to Hayden, obtains evidence of his innocence and secures his release. Hayden returns to Joan, who had never stopped trying to prove his innocence.

John C. Champion produced it, and Charles Marquis Warren directed it from a story and screenplay written by himself.

Unobjectionable for the family.

### **"The Ring" with Gerald Mohr, Rita Morena and Lalo Rios**

(United Artists, September; time, 79 min.)

A better-than-average program melodrama with a boxing background, revolving around a young Mexican-American who turns to prizefighting to better the lot of himself and his family. Well directed and acted, the story holds one's interest throughout and, without resorting to preachment, makes out a strong case against the discrimination suffered by Mexican-Americans on the West Coast. The story is given a fresh twist in that the hero does not make the grade as a top fighter, the result of his own cockiness. Lalo Rios, as the hero, is very effective, and, despite his cocky moments, wins one's sympathy. There is considerable excitement in the fight sequences. The photography is clear:—

Disturbed by the economic and social hardships suffered by his family and friends as a result of discrimination, Lalo decides to become a professional boxer when Gerald Mohr, an understanding fight manager, offers him the chance after seeing him in a street fight. Lola starts training despite the objections of Martin Garralaga, his father, and Rita Moreno, his sweetheart, and under Mohr's careful guidance wins his first few bouts. He helps his family with his earnings and becomes a hero to his friends, but he gets cocky and insists that Mohr match him with more seasoned fighters. Mohr objects, telling Lalo that he is not yet ready, but finally gives into his demand. As a result, Lalo takes a bad beating and starts on the downgrade. He finally decides to give up his ring career. One night, he and his friends are discriminated against in a Beverly Hills restaurant, and a motorcycle cop is called when they refuse to leave. The kindly cop, recognizing Lalo as a fighter he had seen, compels the management to serve the boys. This incident convinces Lalo that he must not quit the ring since his reputation as a boxer had won him decent treatment. He begins training anew and promises to heed Mohr's advice, but he gets out of hand once again and compels Mohr to match him with a championship contender. By ignoring Mohr's instructions, he suffers a severe beating and gives up boxing forever. The bout, however, earns him enough money to set his father up in business. He becomes reconciled with Rita, who convinces him that there are other ways by which he can earn a living and keep his self-respect.

It was produced by Maurice and Frank King, and directed by Kurt Neumann, from a screenplay by Irving Shulman, based on his novel. Suitable for the family.



## "Somebody Love Me" with Betty Hutton and Ralph Meeker

(Paramount, October; time, 97 min.)

Supposedly biographical of the careers of Blossom Seeley and Benny Fields, the once famous song-and-dance team, this Technicolor musical drama is no more than a fair entertainment of its kind. Its chief asset is the drawing power of Betty Hutton's name. Not much can be said for the routine backstage story, which is developed along conventional lines and which is dramatically ineffective, but it serves well enough as a framework for the many tuneful songs sung by Miss Hutton, many of which are old favorites. Miss Hutton is competent as Blossom Seeley, but Ralph Meeker, as Fields, seems miscast as a song-and-dance man; his dubbed in singing voice does not seem to fit his personality. There are no lavish musical production numbers. The action covers a period of approximately twenty years, beginning in 1906. The color photography is first-rate:—

Singing in a San Francisco cafe, Blossom comes to the attention of D. J. Grauman (Ludwig Stossel), who gives her an opportunity to appear in his theatre. She scores a hit with the audience and in the passing years becomes a top star in vaudeville and on the Broadway stage. Shortly after the first world war, she decides to return to vaudeville, her first love. Sam Doyle (Robert Keith), her agent, induces her to hire a trio of song-and-dance men as fill-in members of her act. She falls in love with Fields, one of the trio, and Fields, knowing that her interest in him was more personal than professional, plays hard to get. His game works, and he virtually makes Blossom propose to him. They marry, and her wealth enables him to live like the millionaire he'd like to be. Overwork sends Blossom to White Sulphur Springs for a rest, and Fields stays behind in New York to enjoy his temporary freedom. But Blossom's absence brings him to the realization that he is really in love with her. He follows her to the Springs, confesses that he had married her for her money, and leaves her to make good on his own. Building a career proves difficult for him, and he is soon reduced to a lowly job in a cheap burlesque house. His pride keeps him from writing to Blossom, and she, certain that he had deserted her, is emotionally unable to continue her own career. Doyle contrives a reunion between the pair, and Blossom convinces Fields that he can become a headliner in his own right. She coaches him in a new singing style and, after many weeks of study and practice, he scores a big hit in a Chicago nightclub. Delighted with his success, Blossom retires from the stage to be just plain Mrs. Benny Fields.

It was produced by William Perlberg and George Seaton, and directed by Irving Brecher, who wrote the screenplay.

Suitable for the family.

## "Never Take No for An Answer" with Vittorio Manunta and Denis O'Dea

(Souvaine-Selective, Apr. 9; time, 80 min.)

Although the background of this picture is Catholic, its appeal will by no means be limited to Catholic audiences — it should charm and thrill all those who will see it, for it is simply a human document, dealing with the faith of an eight-year-old orphaned boy who, during the war, had been taught by an American soldier never to accept defeat; he follows that admonition with all his heart and soul until he attains victory. The story revolves around the youngster's concern for his sick donkey and his decision to seek the spiritual aid of St. Francis of Assisi. When he is refused entrance to St. Francis' crypt, he appeals to the Pope, and His Holiness answers his wishes. Many an American actor could take a lesson from the fine acting of little Vittorio Manunta, as the orphan; his simplicity is inspiring. The picture was produced in Italy with a mixed American, British and Italian cast, and the English dialogue spoken by the Italian players is dubbed in extremely well. The interior and exterior shots of the Vatican are alone worth the price of admission. The picture could be played by every double-billing theatre and even in many single-feature theatres. The photography is clear:—

Living in the small town of Assisi, Vittorio makes his living by doing odd chores and by loading Violetta, his donkey, with firewood, which he sells. Orphaned during the war, the child's philosophy of life was "never take no for an answer," which had been inculcated into his mind by an American soldier who had adopted "him for the duration." Denis O'Dea, a priest at the Church of St. Francis nearby, is Vittorio's guardian, watching over his schooling and general welfare. When his donkey, whom he loved

very much, falls sick and medicine does not help him, Vittorio, following the advice of a chum, decides to seek the aid of St. Francis. When the church authorities deny him permission to enter St. Francis' crypt with the donkey, Vittorio decides to go to Rome and appeal to the Pope. He reaches the Vatican, but there, too, he is frustrated because the Swiss Guards do not take him seriously. But remembering the advice given to him by the American soldier, Vittorio refuses to give up. He buys a bunch of violets and sends them to the Pope with a note explaining his mission. The guards accept the flowers but throw them into a wastebasket when Vittorio withdraws to wait for an answer. Through a freak of circumstances, however, the flowers and the note come to the Pope's attention and His Holiness orders the lad brought before him. The guards find Vittorio after a frantic search, and the lad obtains from the Pope a letter directing the church authorities to tear out part of the wall leading to St. Francis' crypt to allow the donkey to enter with him.

Anthony Havelock-Allan produced it, and Maurice Cloche and Ralph Smart directed it, from a story by Paul Gallico and a screen play by the author in collaboration with Pauline Gallico. Fine for the family.

## "My Man and I" with Ricardo Montalban, Shelley Winters and Wendell Corey

(MGM, September; time, 99 min.)

Although the acting is competent and the characterization of the hero sympathetic, the subject matter of "My Man and I" is too unpleasant and unsavory for popular appeal. As a matter of fact, it is a pity to see such a picture on the MGM release schedule. The atmosphere is sordid, and the story's unpleasantness stems from the fact that false testimony given by a bigoted, chiseling rancher and his slatternly wife sends the innocent hero to prison. Towards the end, the couple, conscience-stricken, confess their perjury and bring about the hero's release from jail, but their act does not ring true. It is quite likely that the picture will offend Mexicans because the word "Mexican" is spoken by one of the American characters with an unmistakable tinge of contempt. There is some humor here and there, provoked by some of the hero's cheerful Mexican pals. William A. Wellman, the director, has done better work, but no one could have made a good picture out of this sort of story. The photography is pretty clear:—

Ricardo Montalban, a Mexican farm laborer living in the United States, treasures a letter he had received from the President upon becoming an American citizen. A decent fellow who loved his fellow-man and sought to better his lot, Montalban finds himself drawn to Shelley Winters, an embittered girl addicted to wine, whom he meets in a cafe. Despite her bitterness towards humanity in general, Montalban goes out of his way to help her even though she calls him a sap for being too trusting. Montalban obtains a temporary job on a rundown ranch owned by Wendell Corey, who lived a loveless life with Claire Trevor, his sulkily attractive wife. Claire finds herself drawn to Montalban, but he ignores her advances and tends to his job. At the end of a month, Corey pays off Montalban with a check that bounces back. Montalban takes him to court, and Corey is given 60 days to make the check good. At the end of that period, Corey threatens to shoot Montalban when he comes to the ranch for payment, but Montalban wrenches the gun away from him and warns him to have the money ready on the following day. After Montalban leaves, Claire and Corey get into an argument, during which Corey is accidentally shot. Corey, to get rid of Montalban, forces her to help frame him for the shooting. Arrested, Montalban escapes from the sheriff for a brief reunion with Shelley who, despondent, had unsuccessfully attempted suicide. He is picked up again by the police, tried and found guilty of attempted murder, and sentenced to one year and a day, thus losing his citizenship. Jose Torvay, Jack Elam and Pasquel Garcia Pena, three of Montalban's close pals, believe in his innocence. They set up camp just outside Corey's ranch and keep looking accusingly at Corey and his wife without any attempt to harm them. Their presence soon shatters the nerves of the couple and they decide to confess their perjury so as to free Montalban. His citizenship regained, Montalban goes to a hospital to visit Shelley, whose drinking, coupled with the strain of Montalban's trial, had made her seriously ill. He assures her of his love, and she promises to get well for him.

Stephen Ames produced it, and William A. Wellman directed it, from a story and screenplay by John Fante and Jack Leonard. Adults.



**"O'Henry's Full House" with an All-Star cast***(20th Century-Fox, September; time, 117 min.)*

This is a collection of five of O'Henry's classic short stories, including "The Gift of Magi," "The Cop and the Anthem," "The Clarion Call," "The Ransom of Red Chief" and "The Last Leaf." All were produced by Andre Hakim, and tied together through narration by John Steinbeck, but each has a separate cast of top players, a separate director, and separate screenplay writers. Being a mixture of comedy, drama, pathos and melodrama, the picture offers a variety of moods to suit all tastes, although the entertainment quality of the different stories ranges from just fair to good. The all-star cast, including Charles Laughton, Marilyn Monroe, David Wayne, Dale Robertson, Richard Widmark, Anne Baxter, Jean Peters, Fred Allen, Jeanne Crain and Farley Granger, gives the picture considerable marquee power.

"The Cop and the Anthem" is an amusing story of a gentleman hobo, flamboyantly played by Charles Laughton, who spends his summers in the park and returns to the warmth of a jail in the cold winter months. The action concerns itself with Laughton's unsuccessful efforts to get himself arrested in order to escape the winter cold. He breaks the laws in many ways and openly invites arrest, but freak circumstances keep him out of the hands of the police. He finally decides to reform and get a job, but before he can embark on this new life he is arrested as a suspicious character and sentenced to ninety days in jail as a vagrant. Others in the cast are David Wayne, as a decrepit hobo who idolizes Laughton, and Marilyn Monroe, as a streetwalker. Henry Koster directed this episode from a screenplay by Lamar Trotti.

"The Clarion Call" is a suspenseful melodrama co-starring Richard Widmark, as a fiendish killer with a maniacal laugh, and Dale Robertson, as a fearless detective. Robertson obtains evidence of a murder committed by Widmark, but is unable to arrest him when Widmark reminds him that, years previously, he had saved him from jail by advancing \$1,000 to square a gambling debt. Widmark now demands that Robertson either repay the debt or forget his part in the murder. Unable to raise the money, Robertson feels honor bound to resign from the force if he allows Widmark to escape, but in a typical O'Henry twist he finds the solution to his problem when a newspaper offers \$1,000 reward for information leading to the arrest of the killer. Henry Hathaway directed this episode from a screenplay by Richard Breen.

"The Last Leaf," co-starring Anne Baxter and Jean Peters, as sisters, is a moving but somewhat heavy drama revolving around the serious illness of Anne, who loses the will to live because of an unhappy love affair. From her sick bed she becomes obsessed with a strange notion that she will die when the last leaf on a vine outside her window is blown away by the wintry blasts. On the night that Anne goes through a crisis, Gregory Ratoff, a shiftless, impoverished artist, who lived in the same house, hears of Anne's obsession when Jean reprimands him for being noisy. By morning Anne overcomes the crisis and her spirits rise when she sees one last leaf clinging to the vine. The girls learn with despair that Ratoff had died during the night from a heart attack, but Jean, noticing that the leaf had been painted on the wall, realizes that he had sacrificed his life to rid Anne of her obsession. Jean Negulesco directed it from a screenplay by Ivan Goff and Ben Roberts.

"The Ransom of Red Chief" co-stars Fred Allen and Oscar Levant as two New York confidence men who travel to a small Alabama town and execute the kidnapping of a 10-year-old boy, son of the town's wealthiest residents, from whom they demand \$2,000 ransom. The youngster turns out to be a ferocious child, despised by his parents and the townspeople. Moreover, he insists that he is an Indian chief who hated palefaces, and he besieges his kidnappers and makes life miserable for them. After Allen keeps reducing the amount demanded as ransom, the O'Henry twist to the story has him paying the parents \$250 to take the boy back. This is one of the funniest stories ever written by O'Henry, but as presented on the screen it offers only a few laughs

and generally misses fire. Howard Hawks directed it from a screenplay by Nunnally Johnson.

The final episode, "The Gift of Magi," co-starring Jeanne Crain and Farley Granger, is a tender, heart-warming story of a devoted young married couple who, limited in funds, make sacrifices to buy each other Christmas gifts. He buys her a pair of teakwood combs for her beautiful long hair, and sells his watch to obtain money for the purchase. She in turn buys him a gold fob for his watch, and sells her hair to raise the needed money. Both are shocked when they exchange gifts and realize how inappropriate they are, but, more in love than ever, they begin to laugh. It was directed by Henry King from a screenplay by Phillip Dunne and Walter Bullock.

Unobjectionable morally.

**"The Happy Time" with Charles Boyer, Louis Jourdan, Marsha Hunt and Bobby Driscoll***(Columbia, no rel. date set; time, 94 min.)*

A very good domestic comedy with a continental flavor. Based on the successful Broadway stage play of the same name, it is a captivating mixture of human understanding and sophistication, revolving around a gay French-Canadian family and centering mainly on the first sex manifestations of a 12-year-old boy. The reaction to the youngster's growing pains by his understanding parents and by his romantic-minded relatives, who view such matters with a continental mind, results in situations that are richly humorous and keep one laughing throughout. Although it is somewhat risqué, the picture should prove suitable for the family, for its subject matter has been handled so delicately that it is never offensive. The situation where Charles Boyer, as the father, has a man-to-man talk with Bobby Driscoll, the adolescent, is outstanding because of the tenderness and dignity with which Boyer approaches the subject. The acting of every one in the cast is excellent, but special mention is due Marcel Dalio for his hilarious portrayal of the roguish grandfather who has an eye for the ladies; his every move and quip provoke prolonged laughter. Favorable word-of-mouth advertising should put this irresistible comedy over in a big way.

The family consists of Boyer, who conducts an orchestra at a theatre in Ottawa; Marsha Hunt, his prudent Scottish wife; Bobby, their son; Dalio, Boyer's aged father, who dressed like a dandy; Louis Jourdan, Boyer's brother, a philandering traveling salesman; and Kurt Kaznar, another brother, who constantly drank wine from a water cooler and who lived across the street with his shrewish wife and unattractive daughter, who supported and plagued him. When Linda Christian, a beautiful assistant to a magician, loses her job because she refused to be manhandled by her employer, Boyer, a warm-hearted man, hires her as a maid for his overworked wife. Bobby is delighted, for Linda had lighted a flame of adolescent love in his heart. Marsha welcomes her, but begins to worry when Jourdan returns from the road. Marlene Cameron, a teen-ager living next door, is "sweet" on Bobby and resents his adoration of Linda. Jourdan pursues Linda and wins her heart, but the romance suffers a setback when she accuses him of stealing into her room and kissing her while she slept. Actually, the kiss had been stolen by Bobby. At school, Bobby gets into trouble with the hypocritical principal when Marlene, in a vengeful mood, accuses him of drawing a wicked picture. Bobby denies the accusation, but the principal threatens to whip him daily until he confesses. Learning of Bobby's difficulty, Boyer and his brothers invade the principal's office and compel him to believe Bobby by threatening to scandalize his own name. This incident teaches Bobby the value of the truth, and he promptly confesses that he and not Jourdan had kissed Linda. Touched by the boy's honesty, Boyer tactfully acquaints him with the facts of life, and this talk helps Bobby to respond properly to Marlene's attentions.

A brief synopsis cannot do justice to the amusing incidents revolving around the grandfather's refusal to stop chasing comely matrons so as to preserve his health, nor to the riotous troubles undergone by Kaznar until he finds a suitor for his ugly daughter.

It is a Stanley Kramer Company production, produced by Earl Fenton, and directed by Richard Fleischer, from a screenplay by the producer, based on the play by Samuel A. Taylor and the book by Robert Fontaine.



## HARRISON'S REPORTS

Vol. XXXIV

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No. 34

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## RELEASE SCHEDULE FOR FEATURES

## Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

22 Battle Zone—Hodiak-Christian-McNally	Sept. 28
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## Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

## 1951-52

434 The Sniper—Menjou-Franz	May
428 Sound Off—Rooney-James	May
435 A Yank in Indo-China—Archer-Dick	May
426 Walk East on Beacon—Murphy-Currie	June
436 Paula—Young-Smith-Knox	June
441 Brave Warrior—Hall-Larson	June
438 Montana Territory—McAllister-Hendrix	June
471 Apache Country—Autry (62 min.)	June
487 The Rough, Tough West—Starrett (54 m.)	June
440 California Conquest—Wilde-Wright	July
437 The Brigand—Dexter-Lawrance	July
442 Cripple Creek—Montgomery-Booth	July
439 Red Snow—Madison-Mala	July
474 Barbed Wire—Gene Autry (61 min.)	July
486 Junction City—Starrett (54 min.)	July
416 Storm Over Tibet—Reason-Douglas	July
481 The Kid from Broken Gun—Starrett (56 min.)	Aug.
476 Wagon Team—Gene Autry	Sept.

(End of 1951-52 Season)

## Beginning of 1952-53 Season

502 Captain Pirate—Hayward-Medina-Sutton	Aug.
504 Last Train from Bombay—Jon Hall	Aug.
509 The Clouded Yellow—British-made	Aug.
501 Affair in Trinidad—Hayworth-Ford	Sept.
503 Rainbow 'Round My Shoulder—Laine	Sept.
510 The Mine with the Iron Door—Arlen-Parker	Sept.

## Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

## 1951-52

5114 Valley of the Eagles—British-made	Apr. 25
5115 Return of Gilbert & Sullivan— Musical short (35 m.)	May 16
5111 Loan Shark—Raft-Hart	May 23
5105 Outlaw Women—Windsor-Rober	June 2
5109 Stolen Face—Henreid-Scott	June 16
5110 Pirate Submarine—special cast	July 18
5112 The Jungle—Cameron-Romero-Windsor	Aug. 1
5119 Secret People—Cortesa-Hepburn	Aug. 29
5113 Hellgate—Hayden-Leslie	Sept. 5
5117 Scotland Yard Inspector—Romero-Maxwell	Oct. 3

(End of 1951-52 Season)

## Beginning of 1952-53 Season

5201 Tromba, The Tiger Man—Special cast	Sept. 12
5203 Mr. Walkie Talkie—Sawyer-Tracy	Oct. 24
5204 Gambler and the Lady—Dane Clark	Nov. 7
5205 Johnny, The Giant Killer-Animation feature	Nov. 21
5206 I'll Get You—Raft-Gray	Dec. 12

## Metro-Goldwyn-Mayer Features

(1540 B'way., New York 19, N. Y.)

## 1951-52

230 Young Man with Ideas—Ford-Roman	May
232 The Girl in White—Allyson-Kennedy	May
233 Skirts Ahoy—Williams-Evans-Blaine	May
231 Carbine Williams—Stewart-Hagen-Corey	June
236 Scaramouche—Granger-Leigh-Parker	June
234 Glory Alley—Caron-Meeke-Roland	June
235 Pat and Mike—Hepburn-Tracy	June
237 Lovely to Look At—Grayson-Tracy	June
239 Holiday for Sinners—Young-Wynn	July
238 Washington Story—Johnson-Neal	July
241 Fearless Fagan—Leigh-Carpenter	Aug.
Ivanhoe—Robert & Elizabeth Taylor	Aug.
240 You for Me—Lawford-Greer	Aug.

(End of 1951-52 Season)

## Beginning of 1952-53 Season

301 The Merry Widow—Turner-Lamas	Sept.
303 My Man and I—Winters-Montalban	Sept.
302 The Devil Makes Three—Kelly-Angeli	Sept.
Sky Full of Moon—Sterling-Wynn	Oct.
Because You're Mine—Mario Lanza	Oct.
Everything I Have is Yours—O'Keefe-Lewis	Oct.
The Hour of Thirteen—Lawford-Adams	not set

(Ed. Note: "The King and I," listed through error in the last index, is not on the MGM schedule.)

## Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

5209 Desert Pursuit—Wayne Morris	May 11
5207 African Treasure—Johnny Sheffield	June 8
5220 Gold Fever—Calvert-Morgan	June 15
5212 Here Come the Marines—Bowery Boys	June 29
5203 Wagons West—Cameron-Castle	July 6
5243 Dead Man's Trail—J. M. Brown	July 20
5218 Sea Tiger—Archer-Chapman	July 27
5253 Montana Incident—Wilson (formerly "Gun Smoke Range") (54 m.)	Aug. 17
5210 Arctic Flight—Wayne Morris	Aug. 18
5204 Rose Bowl Story—Thompson-Miles	Aug. 24



5221 Yukon Gold—Kirby Grant.....Aug. 24  
 5226 Fargo—Bill Elliott.....Sept. 7  
 5213 Feudin' Fools—Bowery Boys.....Sept. 21  
 5243 Dead Man's Trail—J. M. Brown (59 m.)....Sept. 21  
 5216 Army Bound—Stanley Clements.....Oct. 5  
 5244 Guns Along the Border—J. M. Brown.....Oct. 12  
 5201 Flat Top—Hayden-Carlson.....Oct. 26  
 5254 Hired Guns—Whip Wilson.....Nov. 9  
 5208 Jungle Girl—Johnny Sheffield.....Nov. 16  
 5214 Stranglehold—Bowery Boys.....Dec. 21  
 5222 Timber Wolf—Kirby Grant.....Dec. 28

### Paramount Features

(1501 Broadway, New York 18, N. Y.)

1951-52

5117 Anything Can Happen—Ferrer-Hunter.....May  
 5113 Red Mountain—Ladd-Scott.....May  
 5120 The Atomic City—Barry-Clark.....June  
 5115 Denver & Rio Grande—O'Brien-Hayden.....June  
 5129 The Greatest Show on Earth—all-star.....July  
 5122 Encore—British-made.....July  
 5121 Jumping Jacks—Martin and Lewis.....July  
 5123 Carrie—Olivier-Jones.....Aug.  
 5124 Son of Paleface—Hope-Russell-Rogers.....Aug.

(End of 1951-52 Season)

### Beginning of 1952-53 Season

5201 Just for You—Crosby-Wyman.....Sept.  
 5202 Caribbean—Payne-Dahl.....Sept.  
 5203 Somebody Love Me—Hutton-Hecker.....Oct.  
 5204 Hurricane Smith—DeCarlo-Ireland.....Oct.  
 5206 The Savage—Heston-Taylor.....Nov.  
 5205 The Turning Point—Holden-O'Brien.....Nov.  
 Blazing Forest—Payne-Morrow.....Dec.  
 Road to Bali—Crosby-Hope-Lamour.....Dec.

### RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

1951-52

224 Macao—Mitchum-Russell.....Apr.  
 225 Tarzan's Savage Fury—Barker-Hart.....Apr.  
 271 Body Snatcher—reissue.....Apr.  
 272 I Walked with a Zombie—reissue.....Apr.  
 226 The Narrow Margin—McGraw-Windsor.....May  
 228 The Half Breed—Young-Carter.....May  
 270 The Leopard Man—reissue.....May  
 230 Desert Passage—Tim Holt (61 m.).....May  
 269 King Kong—reissue.....June  
 229 Clash By Night—Douglas-Stanwyck-Ryan.....June  
 274 The Wild Heart—Jennifer Jones.....July

(End of 1951-52 Season)

### Beginning of 1952-53 Season

303 Faithful City—Israel-made.....May  
 391 The Story of Robin Hood—Richard Todd.....July  
 361 The Big Sky—Douglas-Threatt.....Aug.  
 301 One Minute to Zero—Mitchum-Blyth.....Aug.  
 362 Sudden Fear—Joan Crawford.....Aug.  
 363 Look Who's Laughing—reissue.....Aug.  
 364 Too Many Girls—reissue.....Aug.  
 365 Annie Oakley—reissue.....Sept.  
 366 Allegheny Uprising—reissue.....Sept.  
 302 Beware My Lovely—Ryan-Lupino.....Sept.

### Republic Features

(1740 Broadway, New York 19, N. Y.)

5128 Gobs and Gals—Bernard Bros.....May 1  
 5172 Black Hills Ambush—Lane (54 m.).....May 20  
 5129 Bal Tabarin—French-made.....June 1  
 5106 I Dream of Jeannie—Middleton-Shirley.....June 15  
 5173 Thundering Caravans—Allan Lane (54 m.)..July 20  
 5144 Old Oklahoma Plains—Rex Allen (60 m.)..July 25  
 5107 Woman of the North Country—Hussey  
 Cameron (formerly "Woman of the  
 Wilderness").....Sept. 5

### Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

213 Belles on their Toes—Crain-Loy.....May  
 216 Outcasts of Poker Flat—Baxter-Robertson.....May  
 215 Deadline U.S.A.—Bogart-Hunter.....May  
 252 Laura—reissue.....May  
 253 This Above All—reissue.....May  
 255 Leave Her to Heaven—reissue.....June  
 256 The Rains Came—reissue.....June

217 Kangaroo—Lawford-O'Hara.....June  
 219 Lydia Bailey—Robertson-Francis.....June  
 218 Lady in the Iron Mask—Hayward-Medina.....July  
 257 To the Shores of Tripoli—reissue.....July  
 258 The Black Swan—reissue.....July  
 220 Wait 'Til the Sun Shines Nellie—Peters-Wayne..July  
 221 We're Not Married—Wayne-Rogers-Monroe....July  
 222 Diplomatic Courier—Power-Neal.....July  
 223 Dream Boat—Webb-Rogers.....Aug.  
 224 Don't Bother to Knock—Widmark-Monroe....Aug.  
 225 Les Miserables—Rennie-Paget.....Aug.  
 226 What Price Glory—Cagney-Calvet-Dailey.....Aug.  
 227 Lure of the Wilderness—Peters-Hunter.....Sept.  
 O'Henry's Full House—all-star cast.....Sept.  
 Monkey Business—Grant-Rogers-Coburn.....Sept.  
 Way of a Gaucho—Tierney-Calhoun.....Oct.  
 My Wife's Best Friend—Baxter-Carey.....Oct.  
 Steel Trap—Cotten-Wright.....Oct.  
 Down Among the Sheltering Palms—  
 Lundigan-Greer.....not set

### United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

1951-52

Captive City—Forsythe-Camden.....Apr. 11  
 Without Warning—Williams-Randall.....May 8  
 Red Planet Mars—Graves-King.....May 15  
 The Fighter—Conte-Brown-Cobb.....May 23  
 Red River—reissue.....June 6  
 Tulsa—reissue.....June 6  
 Tales of Hoffman—reissue.....June 13  
 Confidence Girl—Conway-Brooke.....June 20  
 Outcast of the Islands—British-made.....July 11  
 Actors and Sin—Robinson-Albert.....July 18  
 High Noon—Cooper-Mitchell.....July 30  
 Island of Desire—Darnell-Hunter.....Aug. 4  
 Park Row—Evans-Welch.....Aug. 12  
 Cry the Beloved Country—Canada Lee.....Aug. 22

(End of 1951-52 Season)

### Beginning of 1952-53 Season

It's in the Bag—reissue.....Sept. 5  
 Guest Wife—reissue.....Sept. 5  
 Untamed Women—Mikel Conrad.....Sept. 12  
 The Lady Vanishes—reissue.....Sept. 19  
 The Ring—Mohr-Moreno.....Sept. 26

### Universal-International Features

(445 Park Ave., New York 22, N. Y.)

218 Red Ball Express—Chandler-Nicol.....May  
 219 Bronco Buster—Lund-Holden-Brady.....May  
 220 No Room for the Groom—Curtis-Laurie.....May  
 221 Ivory Hunter—British-made.....June  
 222 Scarlet Angel—DeCarlo-Hudson.....June  
 223 Just Across the Street—Sheridan-Lund.....June  
 224 Francis Goes to West Point—O'Connor.....July  
 225 Sally and Saint Anne—Blythe-Gwenn.....July  
 226 Has Anybody Seen My Gal?—Laurie-Hudson....July  
 227 The World in His Arms—Peck-Blythe.....Aug.  
 228 Duel at Silver Creek—Murphy-Domergue.....Aug.  
 229 Lost in Alaska—Abbott & Costello.....Aug.  
 230 Untamed Frontier—Cotten-Winters.....Sept.  
 231 Son of Ali Baba—Curtis-Laurie.....Sept.  
 232 Bonzo Goes to College—Gwenn-O'Sullivan.....Sept.  
 234 Yankee Buccaneer—Chandler-Brady.....Oct.  
 233 Willie and Joe Back at the Front—Ewell.....Oct.  
 235 Horizons West—Ryan-Admas-Hudson.....Oct.  
 It Grows on Trees—Dunne-Jaeger.....Nov.

### Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1951-52

118 Jack & the Beanstalk—Abbott & Costello....Apr. 12  
 119 Lion and the Horse—Steve Cochran.....Apr. 19  
 120 Maru Maru—Flynn-Roman.....May 3  
 121 The San Francisco Story—McCrea-DeCarlo..May 17  
 122 About Face—MacRae-Bracken.....May 31  
 123 Carson City—Scott-Norman-Massey.....June 14  
 124 3 for Bedroom C—Swanson-Warren.....June 21  
 125 The Winning Team—Day-Reagan.....June 28  
 128 She's Working Her Way Through College—  
 Reagan-Mayo.....July 12  
 129 The Story of Will Rogers—  
 Rogers, Jr.-Wyman.....July 26  
 130 Where's Charley—Ray Bolger.....Aug. 16

(End of 1951-52 Season)



## Beginning of 1952-53 Season

- 201 Big Jim McLain—Wayne-Olson.....Aug. 30  
Crimson Pirate—Lancaster-Bartok .....Sept. 27  
Miracle of Our Lady of Fatima—Roland-Clark..Oct. 11  
Springfield Rifle—Cooper-Thaxter .....Oct. 25

## SHORT SUBJECT RELEASE SCHEDULE

1951-52

### Columbia—One Reel

- 4806 Wrestling Demons—Sports (10 m.) .....Mar. 27  
4554 Candid Microphone No. 4 (8½ m.) .....Apr. 3  
4608 Babes At Sea—Favorite (reissue) (8 m.) ..Apr. 10  
4857 Mr. Movies—Screen Snapshots (9½ m.)..Apr. 17  
4807 Wanna Bet?—Sports (10 m.) .....Apr. 24  
4653 Casa Seville—Cavalcade of B'way (10 m.)..Apr. 24  
4609 Let's Go—Favorite (reissue) (8 m.) .....May 8  
4858 Hollywood Night Life—Screen Snapshots  
(8½ m.) .....May 15  
4704 The Dog Snatcher—Mr. Magoo (7 m.).....May 29  
4555 Candid Microphone No. 5 (11 m.) .....June 5  
4654 The Embers—Cavalcade of B'way (9 m.)..June 12  
4808 High-Steppin' Trotters—Sports (10 m.)...June 12  
4610 Crop Chasers—Favorite (reissue) (8 m.) ..June 12  
4859 Hollywood on the Ball—Screen Snapshots  
(9½ m.) .....June 19  
4505 Willie the Kid—Jolly Frolic (7 m.) .....June 26  
4611 The Mountain Ears—  
Favorite (reissue) (7½ m.).....July 10  
4860 Memorial to Al Jolson—  
Screen Snapshots (9 m.) .....July 24  
4809 Mr. Show Dog—Sports (10½ m.).....July 24  
4556 Candid Microphone No. 6 (9½ m.).....Aug. 7  
4612 The Frog Pond—Favorite (reissue) (8 m.)..Aug. 14  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- 5601 The Fox & the Grapes—Favorite (reissue) ..Sept. 4  
5851 Hollywood Fun Festival—Screen Snapshots  
(10 m.) .....Sept. 11  
5701 Hotsy Footsy—Mr. Magoo.....Sept. 18  
5801 Hunter's Holiday—Sports .....Sept. 25  
5501 Pete Hothead—Jolly Frolics (7 m.).....Sept. 25

### Columbia—Two Reels

1951-52

- 4407 Corny Casanovas—Stooges (16½ m.) .....May 1  
4416 A Blissful Blunder—Andy Clyde (16½ m.)..May 8  
4426 The Gink at the Sink—Terbert (16½ m.)..June 12  
4436 Groom and Bored—  
Johnny Downs (16½ m.) .....June 26  
4408 He Cooked His Goose (16 m.) .....July 3  
4160 Blackhawk—Serial (15 ep.) .....July 24  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- 5401 Gents in a Jam—Stooges (16½ m.).....Sept. 4  
5411 Hooked and Rooked—Andy Clyde  
(16½ m.) .....Sept. 11  
5431 Ain't Love Cuckoo?—Favorite (reissue)....Sept. 18

## Metro-Goldwyn-Mayer—One Reel

1951-52

- S-357 Mealtime Magic—Pete Smith (9 m.) .....May 3  
W-365 Fraidy Cat—Cartoon (reissue) (8 m.)...May 10  
T-317 Seeing Ceylon—Traveltalk (9 m.) .....May 17  
W-343 One Cab's Family—Cartoon (8 m.) .....May 17  
S-358 Gymnastic Rhythm—Pete Smith (8 m.)..May 24  
T-318 Ancient India—Traveltalk (9 m.) .....June 7  
W-344 Little Runaway—Cartoon (7 m.) .....June 14  
W-366 Dog Trouble—Cartoon (reissue) (8 m.) ..June 21  
S-359 It Could Happen to You—  
Pete Smith (10 m.) .....June 28  
W-345 Rock-a-bye Bear—Cartoon (7 m.) .....July 12  
S-360 Pedestrian Safety—Pete Smith (10 m.)...July 12  
W-346 Fit to be Tied—Cartoon (7 m.) .....July 26  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- W-431 Push-Button Kitty—Cartoon (7 m.).....Sept. 6  
S-451 Football Thrills—Pete Smith (9 m.).....Sept. 6  
T-411 Pretoria to Durban—Traveltalk .....Sept. 20  
W-432 Caballero Droopy—Cartoon (6 m.) .....Sept. 27  
W-433 Cruise Cat—Cartoon .....Oct. 18  
W-461 Wild & Woolfy—Cartoon (reissue) (8 m.)..Oct. 4

## Paramount—One Reel

- B11-4 Ghost of the Town—Casper (7 m.).....Apr. 11  
P11-7 The Awful Tooth—Noveltoon (7 m.)....May 5  
R11-9 The Fronton Games—Sportlight (10 m.)..May 5  
X11-4 Fun at the Fair—Kartune (8 m.) .....May 9  
E11-5 Swimmer Take All—Popeye (7 m.) .....May 16  
P11-8 Law and Audrey—Noveltoon (7 m.) .....May 23  
B11-3 Spunky Skunky—Casper (7 m.) .....May 30  
R11-10 A Sporting Oasis—Sportlight (10 m.)...June 1  
M11-5 Cowboys—Topper (10 m.) .....June 6  
E11-6 Friend or Phony—Popeye (7 m.) .....June 20  
R11-11 The Sails of Acapulco—Sportlight (9 m.) July 4  
X11-5 Dizzy Dinosaurs—Kartune (7 m.) .....July 4  
P11-9 City Kitty—Noveltoon (7 m.) .....July 18  
M11-6 Pardon Us Penguins—Topper (10 m.)....July 25  
B11-5 Cage Fright—Casper (7 m.) .....Aug. 8  
E11-7 Tots of Fun—Popeye (7 m.) .....Aug. 15  
T11-10 Clown on the Farm—Noveltoon (7 m.)..Aug. 22  
E11-8 Pop-a-long Popeye—Popeye (7 m.).....Aug. 29  
B11-6 Pig-a-Boo—Casper (7 m.) .....Sept. 12  
(End of 1951-52 Season)

### RKO—One Reel

1951-52

- 24309 Summer is for Kids—Sportscope (8 m.)...May 2  
24112 Lambert, the Sheepish Lion—  
Disney (8 m.) .....May 16  
24114 Two Gun Goofy—Disney (6 m.) .....May 16  
24210 To the Rescue—Screenliner (8 m.) .....May 16  
24310 Hockey Stars' Summer (Sportscope (8 m.)..May 30  
24115 Susie, the Little Blue Coop—Disney (8 m.) June 6  
24116 Teachers are People—Disney (6 m.).....June 27  
24117 Uncle Donald's Ants—Disney (7 m.)...July 18  
24118 The Little House—Disney (8 m.) .....Aug. 8  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- 32401 Sweet Land of Liberty—Screenliner (9 m.)..July 4  
34301 Aqua Champs—Sportscope (8 m.).....July 4

### RKO—Two Reels

1951-52

- 23801 Basketball Headliners of 1952—  
Special (15 m.) .....Apr. 18  
23108 A Nation is Fifty—Special (16 m.).....Apr. 25  
23405 Newlyweds Take a Chance—  
Special (17 m.) .....May 2  
23109 Madison Square Garden—Special (14 m.)..May 25  
23110 Your Doctor—Special (16 m.) .....June 20  
23303 Water Birds—Disney (31 m.) .....June 26  
23111 West Point Today—Special (15 m.).....July 18  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- 33701 A Polo Phony—Errol (reissue) (18 m.)...Sept. 5  
33501 Prunes & Politics—Kennedy (reissue)  
(16 m.) .....Sept. 7  
33201 Harris in the Spring—Musical (19 m.)...Sept. 12  
33702 Who's a Dummy—Errol (reissue) (17 m.)..Oct. 3  
33202 Louis Primo-Swing It—Musical (16 m.)...Oct. 10  
33502 The Kitchen Cynic—Kennedy (reissue)  
(18 m.) .....Oct. 17  
33703 The Wrong Room—Errol (reissue) (19 m.)..Oct. 31  
33503 You Drive Me Crazy—Kennedy (reissue)  
(17 m.) .....Nov. 14  
33704 He Asked for It—Errol (reissue) (18 m.)..Nov. 28  
33504 Radio Rampage—Kennedy (reissue)  
(16 m.) .....Dec. 12  
33705 A Panic in the Parlor—Errol (reissue)  
(18 m.) .....Dec. 26  
33505 Alibi Baby—Kennedy (reissue) (18 m.)...Jan. 9  
33706 Home Work—Errol (reissue) (19 m.)...Jan. 23  
33506 Mother-in-Law's Day—Kennedy (reissue)  
(18 m.) .....Feb. 6

### Republic—One Reel

- 5185 Israel—This World of Ours (9 m.).....Apr. 15  
5186 India—This World of Ours (9 m.).....July 1  
5187 The Philippines—This World of Ours  
(9 m.) .....Sept. 5

### Republic—Two Reels

1951-52

- 5184 Noyoka & the Tiger Man—Serial (reissue) ....Apr.  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- Zombies of the Stratosphere—serial (12 ep.)...not set



## Twentieth Century-Fox—One Reel

5210	Off to the Opera (Talk. Magpies)— Terrytoon (7 m.)	May
5211	The Happy Cobblers—Terrytoon (7 m.)	May
5230	Billy Mouse's Awakade— Terry. (reissue) (7 m.)	May
5212	Hypnotized (Little Roquefort)— Terrytoon (7 m.)	June
5213	Hansel and Gretel (Mighty Mouse)— Terrytoon (7 m.)	June
5214	Flipper Frolics—Terrytoon (7 m.)	June
3202	Sails and Blades—Sport (8 m.)	June
9282	Jungle Land—Lew Lehr (reissue) (9 m.)	June
3203	Mel Allen's Football Review—Sport (10 m.)	July
5215	Little Anglers (Terry Bears) (7 m.)	July
5216	The Foolish Duckling (Dinky)— Terrytoon (7 m.)	July
5217	Housebusters (Talk. Magpies)— Terrytoon (7 m.)	Aug.
5218	The Mysterious Cowboy—Terrytoon (7 m.)	Aug.
5219	Aesop's Fable, Happy Valley—Terrytoon (7 m.)	Sept.
5220	Good Mousekeeping (Little Roquefort)— Terrytoon (7 m.)	Sept.
5221	Nice Doggy (Terry Bears)—Terrytoon (7 m.)	Oct.
5222	Happy Holland (Mighty Mouse)—Terry. (7 m.)	Oct.
5223	Moose on the Loose (Talking Magpies)— Terrytoon (7 m.)	Nov.
5224	Sink or Swim (Dinky)—Terrytoon (7 m.)	Nov.
5225	Flop Secret (Little Roquefort)—Terry. (7 m.)	Dec.
5226	Picnic with Papa (Terry Bears)—Terry. (7 m.)	Dec.

## Universal—One Reel

7384	Memory Song Book—Cartoon Melody (10 m.)	May 19
7329	Mousie Come Home— Cartune (reissue) (7 m.)	May 26
7345	Army's Finest—Variety View (9 m.)	June 16
7385	Song Dreams—Cartoon Melody (10 m.)	June 23
7330	Fairweather Friends—Cartune (reissue) (7 m.)	June 23
7354	Woodpecker in the Rough—Cartune (7 m.)	July 14
7331	Apple Andy—Cartune (reissue) (7 m.)	July 21
7346	Future Generals—Variety View (9 m.)	Aug. 4
7332	Wacky Weed—Cartune (reissue) (7 m.)	Aug. 18
7347	Village Metropolis—Variety View (9 m.)	Sept. 8
7355	Scalp Treatment—Cartune (7 m.)	Sept. 8
7333	Musical Moments— Cartune (reissue) (7 m.)	Sept. 15
7356	The Great Who-Dood-It—Cartune (7 m.)	Oct. 20

## Universal—Two Reels

7368	Tropical Mountain Island— Earth and its People (21 m.)	May 19
7369	Food for Paris Markets— Earth and its People (22 m.)	June 16
7307	Buddy Morrow & His Orch.— Musical (15 m.)	June 18
7308	Perez Prado & Orch.—Musical (15 m.)	July 2
7370	Farming in South China— Earth and its People	July 14
7309	Dick Jurgens & Orch.—Musical (15 m.)	July 30
7371	Cattle and the Corn Belt— Earth and its People	Aug. 11
7310	Bill May & His Orch.—Musical (15 m.)	Aug. 20
7372	Tropical Lowland— Earth and its People	Sept. 8
7311	Jimmy Dorsey's Varieties—Musical (15 m.)	Sept. 25
7373	Riches of the Veldt— Earth and its People	Oct. 6

## Vitaphone—One Reel

8714	Little Red Rodent Hood— Merrie Melody (7 m.)	May 3
8309	Hush My Mouse— Hit Parade (reissue) (9 m.)	May 3
8715	Sock a Doodle Doo—Looney Tune (7 m.)	May 10
8507	Switzerland—Sports Parade (10 m.)	May 10
8716	Beep Beep—Merrie Melody (7 m.)	May 24
8606	Orange Blossoms for Violet— Novelty (10 m.)	May 24

8729	The Hasty Hare—Bugs Bunny (7 m.)	June 7
8405	So You Want to Go to a Convention— Joe McDoakes (10 m.)	June 7
8310	Baby Bottleneck— Hit Parade (reissue) (9 m.)	June 14
8717	Ain't She Tweet—Looney Tune (7 m.)	June 21
8805	U.S. Navy Band—Melody Master (10 m.)	June 21
8718	The Turn-tale Wolf—Merrie Melody (7 m.)	June 28
8508	Centennial Sports—Sports Parade (10 m.)	June 28
8719	Cracked Quack—Looney Tune (7 m.)	July 5
8311	The Bug Parade— Hit Parade (reissue) (9 m.)	July 12
8509	Snow Frolics—Sports Parade (10 m.)	July 26
8730	Oily Hare—Bugs Bunny (7 m.)	July 26
8406	So You Never Tell a Lie— Joe McDoakes (10 m.)	Aug. 2
8312	Merrie Old Soul— Hit Parade (reissue) (9 m.)	Aug. 2
8607	Daredevil Days—Novelty (10 m.)	Aug. 9
8720	Hoppy-go-Lucky—Looney Tune (7 m.)	Aug. 9
8806	The Serenaders—Melody Master (10 m.)	Aug. 16
8510	Just for Sport—Sports Parade (10 m.)	Aug. 23
8313	Fresh Airdale— Hit Parade (reissue) (9 m.)	Aug. 30
8721	Going! Going! Gosh!—Looney Tune (7 m.)	Aug. 30
8722	Bird in a Guilty Cage— Looney Tune (7 m.)	Aug. 30

## Vitaphone—Two Reels

8006	The Seeing Eye—Special (17 m.)	Apr. 26
8105	The Man Killers—Featurette (16 m.)	May 17
8007	No Pets Allowed—Special (18 m.)	May 31
8106	Trial By Trigger—Featurette (21 m.)	July 8
8008	Open Up that Golden Gate—Special (20 m.)	July 19

## NEWSWEEKLY NEW YORK RELEASE DATES

### Paramount News

104 Sat. (E) ..... Aug. 16  
(End of 1951-52 Season)

### Beginning of 1952-53 Season

1	Wed. (O) ..... Aug. 20
2	Sat. (E) ..... Aug. 23
3	Wed. (O) ..... Aug. 27
4	Sat. (E) ..... Aug. 30
5	Wed. (O) ..... Sept. 3
6	Sat. (E) ..... Sept. 6
7	Wed. (O) ..... Sept. 10
8	Sat. (E) ..... Sept. 13
9	Wed. (O) ..... Sept. 17
10	Sat. (E) ..... Sept. 20
11	Wed. (O) ..... Sept. 24
12	Sat. (E) ..... Sept. 27
13	Wed. (O) ..... Oct. 1
14	Sat. (E) ..... Oct. 4

### News of the Day

301	Mon. (O) ... Aug. 18
302	Wed. (E) ... Aug. 20
303	Mon. (O) ... Aug. 25

### Beginning of 1952-53 Season

200	Wed. (E) ... Aug. 27
201	Mon. (O) ... Sept. 1
202	Wed. (E) ... Sept. 3
203	Mon. (O) ... Sept. 8
204	Wed. (E) ... Sept. 10
205	Mon. (O) ... Sept. 15
206	Wed. (E) ... Sept. 17
207	Mon. (O) ... Sept. 22
208	Wed. (E) ... Sept. 24
209	Mon. (O) ... Sept. 29
210	Wed. (E) ... Oct. 1

### Warner Pathe News

104 Mon. (E) ..... Aug. 11  
(End of 1951-52 Season)

### Beginning of 1952-53 Season

1	Wed. (O) ..... Aug. 13
2	Mon. (E) ..... Aug. 18

3	Wed. (O) .... Aug. 20
4	Mon. (E) .... Aug. 25
5	Wed. (O) .... Aug. 27
6	Mon. (E) .... Sept. 1
7	Wed. (O) .... Sept. 3
8	Mon. (E) .... Sept. 8
9	Wed. (O) .... Sept. 10
10	Mon. (E) .... Sept. 15
11	Wed. (O) .... Sept. 17
12	Mon. (E) .... Sept. 22
13	Wed. (O) .... Sept. 24
14	Mon. (E) .... Sept. 29
15	Wed. (O) .... Oct. 1

### Fox Movietone

67	Tues. (O) .... Aug. 19
68	Fri. (E) .... Aug. 22
69	Tues. (O) .... Aug. 26
70	Fri. (E) .... Aug. 29
71	Tues. (O) .... Sept. 2
72	Fri. (E) .... Sept. 5
73	Tues. (O) .... Sept. 9
74	Fri. (E) .... Sept. 12
75	Tues. (O) .... Sept. 16
76	Fri. (E) .... Sept. 19
77	Tues. (O) .... Sept. 23
78	Fri. (E) .... Sept. 26
79	Tues. (O) .... Sept. 30
80	Fri. (E) .... Oct. 3

### Universal News

587	Tues. (O) ... Aug. 21
588	Thurs. (E) .. Aug. 26
589	Tues. (O) ... Aug. 28
590	Thurs. (E) .. Sept. 2
591	Tues. (O) ... Sept. 4
592	Thurs. (E) .. Sept. 9
593	Tues. (O) ... Sept. 11
594	Thurs. (E) .. Sept. 16
595	Tues. (O) ... Sept. 18
596	Thurs. (E) .. Sept. 23
597	Tues. (O) ... Sept. 25
598	Thurs. (E) .. Sept. 30
599	Tues. (O) .... Oct. 2



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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No. 35

### PUBLIC OPINION POLLS USELESS

According to a report in *Film Daily*, Maxwell Shane, the independent producer-director, in a recent talk before the North Hollywood Better Business Association, asserted that the public opinion poll, insofar as Hollywood is concerned, is of no value, and that the movie-makers have now gone back to the time-honored system of using their own showmanship and creative resources rather than depend on statistics compiled by doorbell-ringers.

Shane recalled that, up to three years ago, the poll-taking organizations were thriving in Hollywood, with practically every major studio and many independents making changes in their production plans in accordance with the information furnished to them by the pollsters. "But our experience has shown," added Shane, "that polls are seldom a dependable indication of the public's movie preferences."

"It is likely," said Shane, "that the pollsters cost Hollywood a lot more money through their bum guesses than they charge in fees."

That public opinion polls are worthless, when it comes to finding out what type of stories the movie-goers prefer, does not come as a surprise to HARRISON'S REPORTS because it has maintained for many years that it is unsound for the producers to go directly to the ticket buyers to find out what type of stories they like best.

The basic fault with a public opinion poll is that the producer, in order to learn the desires of the public, presupposes an understanding of drama on the part of every picture-goer. Such a supposition is, of course, preposterous, for the producer must know, or at least should know, that judging story material requires aptitude first, as well as training. How can a producer expect the picture-goers to do the work that only a person who has the aptitude, and is trained, can do?

If it were so easy for untrained persons to judge story material, it should be done much more easily by the producers themselves. Following through on such a theory, then, there should be no poor pictures produced. The fact remains, however, that the proportion of poor pictures is as great as ever, year after year.

The producers, of course, try to excuse the extraordinary number of mediocre pictures put out each year on the ground that there is a scarcity of good story material; they say that there are not three to four hundred good stories available to them each year.

To repeat what has been said in these columns before, the number of good stories that may be drawn out of life each year is as great as is the number of combinations on a checker board. All that is required

is experience, a little imagination, a little knowledge, a sympathetic heart, and the proper mediums through which such stories are to be interpreted. The history of production is filled with any number of examples where producers and directors, who possessed such assets, took simple stories and made them into box-office smashes. Joe Pasternak and Henry Koster have done it many times.

Back in 1939, the late Wealford Beaton, publisher of the *Hollywood Spectator*, made an apt reply to the producers who wailed that it was almost impossible to get enough good stories to provide for a steady output of high-grade product. Under the editorial heading, "Are Good Stories Hard to Find?" he had this to say, in part:

"There never has been a story shortage. There are enough unwritten ones to supply the industry for a century. The screen thus far has used up only hurricanes, earthquakes, fires, murders, divorces, gangsters and other purely physical manifestations, has overdone to the point of exhaustion the material aspects of our way of living. And it has exhausted its ability to put more money on the screen, to present bigger and more expensive productions to stun us into believing they are what we want.

"There are so many big things happening in the world today, so much sorrow on a gigantic scale, so many world-shaking manifestations of the beastly side of man, we would welcome the escape from them which the screen could provide. Instead of our being chilled by the recreation on the screen of variations of the strife and sorrow which fill our daily papers, of the complications with which civilization is struggling, we would prefer something of a more soothing nature when film theatre doors close behind us and shut out the troubled world.

"As long as a girl can go hand-in-hand with a boy down a country lane, as long as mothers croon over babies, as long as grandparents sit side by side and gaze at a burning log in their sitting-room grate, as long as flowers bloom, trees yield to a summer breeze, brooks murmur, birds sing — as long as normal humans do human things and nature pursues her normal way, there will be a million stories which can be written for the screen.

"There are enough writers on studio payrolls now to supply producers with all the stories they can use. The trouble with producers is that only a small fraction of them can recognize a story when they read one. They can understand a cyclone or a murder, but cannot recognize the story value of a father's gesture when he pats approvingly the shoulder of his son, a gesture which, in its proper place in a story, can have greater impact on the emotions of

(Continued on back page)



### "Secret People" with Valentina Cortesa

(Lippert, Aug. 29; time, 86 min.)

A mediocre British-made melodrama. There seems to be no point to the story, which revolves around a secret organization that seeks to assassinate a European dictator because of the atrocities he had committed. The heroine becomes an unwilling victim of the gang in planting the explosive, which kills an innocent person. The tone of the story is depressing, and there is no comedy relief. The heroine is moping all the time because of her guilty conscience in allowing herself to become the tool in the plot. The hero is void of sympathy because he is a prominent member of the assassin group. The photography is dark:—

Visiting Paris in 1937, Valentina Cortesa and Audrey Hepburn, sisters, come across Serge Reggiani, who had come there to organize a demonstration against Hugo Schuster, a European dictator, who had been responsible for the death of their father. Reggiani and Geoffrey Hibbert, his aide, decide to go to London to assassinate Schuster. Taking advantage of her love for him, Reggiani persuades Valentina to plant a bomb, concealed in a cigarette lighter, under a table where Schuster is dining. The plan miscarries, killing a waitress. Feeling guilty for having caused the death of an innocent person, Valentina makes a confession to Scotland Yard and willingly agrees to help the police apprehend the conspirators. The police, realizing that her life would be worthless once the conspirators become aware of the fact that she had been aiding the authorities, alter her appearance, change her identity, and send her away. Coming across her sister Audrey in a Dublin ballet, Valentina discovers members of the secret organization in the audience. She follows Audrey and sees her meet Reggiani. At the risk of her life, Valentina makes herself known to Audrey and pleads with her to drop Reggiani lest he use her, too, for his nefarious purposes. But Audrey is too much in love with him to heed Valentina's advice. Reggiani suddenly appears on the scene with several henchmen, one of whom stabs Valentina in the back. She dies in her sister's arms as Reggiani and the others are caught by the police.

Sidney Cole produced it, and Thorold Dickinson directed it from a screenplay written by himself and Wolfgang Wilhelm. Adults.

### "The Rose Bowl Story" with Marshall Thompson, Vera Mills and Richard Rober

(Monogram, August 24; time, 73 min.)

A highly enjoyable entertainment, one that offers good exploitation possibilities. For instance, an exhibitor may tell his customers that they can see an exciting Rose Bowl football game, as played by outstanding teams on New Year's day in Pasadena; beautiful floats in the annual Tournament of Roses parade; and a charming romance—all for the price of an admission ticket to his theatre. The picture has been photographed in color by the Cinecolor process, and the color is very good. The football game is played with skill, holding the spectator in tense suspense. The acting of all the players is good, thanks to the skillful direction of William Beaudine. There is considerable light comedy:—

Sparked by the brilliant playing of Marshall Thompson, star halfback; James Dobson, captain and quarterback; and by the blocking of Keith Larsen, a midwestern college football team wins an important game, as well as a chance to meet another top team in the annual Rose Bowl game. The team's joy, however, is lessened by the fact that the wife of Richard Rober, their popular coach, is seriously ill in a West Coast hospital. Upon arriving in Pasadena, the team is welcomed by a committee headed by Nancy Thorpe, the 1952 Rose Queen, and her court. Thompson is attracted at once to Vera Miles, one of the princesses, and makes a date to call at her home that evening. His visit excites Vera's family, particularly Natalie Wood, her younger sister. Although they fall in love quickly, Vera and Thompson have a misunderstanding about football playing. This results in Thompson practicing without much enthusiasm, and the team feels his depressed spirit. All become even more depressed when word comes that the coach's wife had taken a turn for the worse. Meanwhile Thompson is unsuccessful

in his attempts to communicate with Vera because of Natalie's continuous use of the telephone, all of which leads to a further misunderstanding with Vera, and leaves Thompson downhearted. On the day of the big game, Rober receives word that his wife is out of danger, and the good news revives the team's spirit. Thompson gets an added lift when Vera forgives him after verifying that he did try to telephone her. Thompson's brilliant playing leads his team to victory, and after the game he is rewarded by Vera with a warm embrace.

Richard Heermance produced it, and William Beaudine directed it, from a story and screenplay by Charles R. Marion. Suitable for all.

### "Because You're Mine" with Mario Lanza, James Whitmore and Doretta Morrow

(MGM, October; time, 103 min.)

Excellent! It should give full satisfaction to audiences of all classes, for not only the songs will please but also the comedy and romance. And the Technicolor photography is a treat to the eye. The comedy is of the light sort, but it is highly enjoyable. It is provoked by the "kidding" done to Mario Lanza by his fellow soldiers, and by the predicaments that James Whitmore, as a sergeant, gets himself into because of Lanza. Most of the comedy takes place at an Army camp, after Lanza's induction. Lanza seems to have a great flair for comedy, for his timing is perfect. His singing is, of course, thrilling. The songs include the new romantic ballad, "Because You're Mine"; Cole Porter's "You Do Something to Me"; the ever-popular "Granada," and stirring arias from the famous operas "Rigoletto," "Il Trovatore," "Cavalleria Rusticana," "Norma" and "L'Africana." His singing of the inspirational "The Lord's Prayer" should bring a gulp to the throat of every one who will see the picture:—

When Lanza, recording star of the Gotham Opera Company, is drafted by the Army, all his friends, particularly Eduard Franz, his impresario, are dismayed. He meets several new buddies on the way to camp, and his grand manner does not please them, but they feel gratified when a couple of sergeants give him a hard time. They look to further rough treatment when Whitmore, a rough Army veteran, takes over the recruits at camp. To their amazement, however, Lanza receives preferred treatment; Whitmore is an opera lover and Lanza's fan, and he wanted to avoid anything that might injure Lanza's throat. Besides, he has a young sister, Doretta Morrow, who sang, and he hoped that Lanza would help her. Lanza makes the most of this situation, even promising to arrange an audition with Franz. Whitmore takes Lanza, without a pass, to a town nearby where Jeff Donnell, his girl-friend, owned a gift shop. There, Lanza meets Doretta and is amazed by her beauty and remarkable voice. They plan to spend Easter Sunday together until Don Porter, a rugged captain with no particular love for opera, discovers them; he orders Whitmore to keep Lanza on garbage detail the entire following day. In the course of events, Whitmore, aided by Spring Byington, wife of the commanding general, obtains passes that enable them to take Doretta to New York for an audition. During the audition, Paula Corday, Lanza's jealous singing partner, succeeds in creating a rift between him and Doretta. This leads Whitmore to believe that Lanza had been false to his sister, and he makes life miserable for him back at the camp. The two have a fight and land in the guardhouse, but become pals again when Lanza clears up the misunderstanding. Meanwhile Lanza finds himself in hot water with the commanding general for refusing to sing at a party, and is denied permission to sing at a United Nations celebration. But Lanza finds a way when he sees a French general, who had once been his host, reviewing troops on the parade grounds. He sings loudly, and the general, recognizing his voice, rushes over to greet him and uses his influence to release him from the guardhouse. It ends with Lanza singing at the celebration, and with Doretta joining him in a duet.

Joe Pasternak produced it, and Alexander Hall directed it, from a story and screenplay by Karl Tunberg and Leonard Spigelglass. Excellent for all types of audiences.



**"The Crimson Pirate" with Burt Lancaster**

(Warner Bros., Sept. 27; time, 104 min.)

A very good swashbuckling pirate adventure comedy-melodrama, photographed in Technicolor. Its tongue-in-cheek treatment pokes fun at pictures of this type, and for that reason it should be enjoyed, not only by the action fans, but also by others who are willing to accept it for the good-natured spoof that it is. From the opening scene, where Burt Lancaster, as the roguish pirate leader, tells the audience to believe only half of what it sees, to the closing scene where he rescues the heroine and downs the villains, the spectator is treated to a display of derring-do and acrobatic prowess that makes for some of the most breathtaking "hokum" seen on the screen since Lancaster's "The Flame and the Arrow." The scenes of mutiny aboard the pirate ship, the fierce hand-to-hand combats with the King's forces, the merry chases through a seaport town and over roof-tops, and the improbable feats of science performed by an 18th Century inventor, have been staged most effectively. The story, however, never becomes serious since the accent is on the comic overtones. As a so-called "escapist" entertainment, "The Crimson Pirate" can't miss:—

By pretending that his pirate ship is helplessly adrift, and that his crew is dead from scurvy, Lancaster attracts a Spanish war galleon and captures it, including Leslie Bradley, the Spanish King's emissary, who had been ordered to crush a people's rebellion on one of the Caribbean islands. The pirates are disappointed to find only guns and ammunition aboard, but Lancaster, over the protests of Torin Thatcher, his first mate, hits upon a scheme to convert the cargo into gold: He decides to free Bradley, sell the guns to Frederick Leicester, the rebel leader, and then betray Leicester to Bradley, who promises to pay well for the betrayal. Lancaster sails the galleon into the harbor and, accompanied by Nick Cravat, a mute, goes ashore to find Leicester. Even though they revile the King's soldiers and make fools of them, Lancaster and Cravat are suspected by the islanders and made prisoners, despite Lancaster's revelation that he is the notorious Crimson Pirate and that he wanted only to sell them guns and ammunition. They are set free when Eva Bartok, Leicester's daughter, makes a deal to buy the cargo if they free her father from a prison in which he and James Hayter, a scientist, had been placed by the authorities. Masquerading as Bradley, Lancaster tricks the elderly Governor of the island into releasing the prisoners into his custody, and barely escapes with them when his identity is found out. By this time Lancaster is in love with Eva, and he plans to give the rebels the guns without payment. Thatcher, learning of this plan, leads the pirates in mutiny, chains Lancaster, Cravat and Hayter to an oarless rowboat, which is set adrift, and delivers Eva and her father to Bradley for the expected payment. Bradley, however, double-crosses Thatcher and makes him and the pirates his prisoners. Meanwhile the three men in the rowboat, thanks to the scientific knowledge of Hayter, manage to reach shore and free themselves. Lancaster rallies the islanders and, with a host of new weapons invented by Hayter, defeats the Spaniards, rescues Eva from an unpleasant marriage to the Governor, liberates his crew, and kills Bradley.

It was produced by Harold Hecht, and directed by Robert Siodmak, from a story and screenplay by Roland Kibbee.

Good for everybody.

**"Big Jim McLain" with John Wayne, Nancy Olson and James Arness**

(Warner Bros., Aug. 30; time, 90 min.)

A topical melodrama revolving around Communistic activities in Hawaii, and around the efforts of two Government investigators to obtain evidence against the offenders. "Big Jim McLain" is handicapped by choppy editing and by a story that lacks clarity. Despite these flaws, however, it has enough action, excitement and suspense to satisfy the indiscriminating movie-goers. Not to be discounted, of course, is the marquee value of John Wayne's name. In its favor also are the interesting actual Hawaii backgrounds against which the picture was shot. A light comedy sequence, featuring Hans Conreid, offers a few laughs, but it has no

relation to the plot and seems to have been dragged into the proceedings for no valid reason. The suggestive actions and dialogue of Veda Ann Borg, as a flashy blonde who operates a rooming house, make the picture unsuitable for children.

The rather complicated story depicts John Wayne and James Arness as investigators for a Congressional Un-American Activities Committee. They consider resigning their jobs when suspected Communists they had tracked down squirm free by invoking the protection of the Fifth Amendment. Both, however, are persuaded to accept another assignment—that of investigating a Communist ring in Hawaii, where the Red menace endangered the nation's defense effort. Their probe brings them in contact with labor officials and Navy Intelligence officers, and in the course of following one lead Wayne meets and falls in love with Nancy Olson, whose employer, a doctor, was suspected of being mixed up with the Communists. While Wayne divides his time between pursuing Nancy and following up clues, the Communists, headed by Alan Napier, attempt to thwart the investigation and at the same time lay plans to cause a labor stoppage and to create a disease epidemic on the island. In due time Wayne and Arness get a fairly clear picture of the subversive activities, but before they can act Arness is murdered. Wayne sets out to avenge the murder of his pal and, after much effort, learns of a meeting arranged by the traitors. Aided by the Honolulu police, he sets up a trap and, after a savage battle in which he almost loses his life, rounds up the gang.

It was produced by Robert Fellows, and directed by Edward Ludwig, from a screenplay by James Edward Grant, based on a story by Richard English and Eric Taylor. Adults.

**"Bonzo Goes to College" with Maureen O'Sullivan, Edmund Gwenn and Charles Drake**

(Univ.-Int'l, September; time, 79 min.)

A good program comedy for double-billing situations. It is a follow-up to "Bedtime for Bonzo," and the antics of the tamed chimpanzee around whom the action centers makes for the kind of "monkey-shines" that will offer plenty of laughs to the general run of audiences, particularly the children. This time, as indicated by the title, Bonzo goes to college and proves to be, not only a genius in the classroom, but also a star football player. It is the type of story that makes for inevitable comedy situations and, despite their implausibility, the most has been made of every opportunity to provoke laughs. The direction and acting are competent, and the photography clear:—

After running away from his carnival partner, Bonzo wanders into the small-town home of Charles Drake and Maureen O'Sullivan, Gigi Perreau, their 10-year-old daughter, and Edmund Gwenn, Gigi's grandfather, head football coach at Pawlton College. The family legally adopts Bonzo, and one day, when he is taken to the football field to watch Gwenn drill the squad, he picks up a stray football and heaves a long pass. Gwenn immediately conceives the idea that, if Bonzo could play with the team, Pawlton would have a chance to beat Owens College in the big game. Bonzo passes the college entrance examinations and makes the team. On the eve of the big game, John Miljan and Jerry Paris, two crooks who had bet heavily on Owens, kidnap Bonzo and substitute another chimp. On the day of the game the substitute chimp shows no interest in the proceedings and is eliminated altogether as an important factor when the Owens players toss peanuts to him before each play. Meanwhile Bonzo, held captive in a hotel room, makes a getaway when a maid enters to tidy up the room. He makes his way to the football stadium, where he is spotted by Gigi, who quickly realizes that he is the real Bonzo. Hurriedly put into uniform, Bonzo, by a series of sensational passes, soon whittles away the lead enjoyed by Owens, and in the very last minute of play wins the game by climbing up the goal post to receive a long forward pass.

It was produced by Ted Richmond, and directed by Frederick de Cordova, from a story by Leo Liberman, who collaborated on the screenplay with Jack Henley.

Fine for the family.



an audience than the earthquake had in 'San Francisco.' When Hollywood's real picture-makers are allowed to make the pictures, there will be no more fussing about a shortage of story material."

What Mr. Beaton said in 1939 is as true today as it was then.

Public opinion polls notwithstanding, there is nothing that can be done to improve the proportion of box-office successes to box-office failures so long as the studios keep on their payrolls people whose jobs depend, not on ability, but on right connections, and who protect their status by excluding new people and new ideas. Until then, those who have experience, training, imagination and a heart, will always make good pictures, while those who do not possess such assets will continue to make the box-office failures.

This much is sure: it is useless to ask picture patrons about the type of stories they like best. They don't know! All they know is whether they like the picture they have seen or not! The one way by which a greater proportion of good pictures may be produced is for the studio heads to encourage ambitious young writers with original ideas, and to give a chance to those who have imagination, training, experience and a big heart to do their work unhandicapped by executives who strive to keep new "blood" out of production lest their own inadequacies be shown up.

### ANOTHER IMPORTANT EDITORIAL BLAST AGAINST 16mm. ACTION

The powerful *New York Daily News*, which has the largest circulation of any daily newspaper in the United States, is among the latest of the country's newspapers to lambast the unfairness of the Government's 16mm. anti-trust suit.

Under the heading "Want to Destroy the Movies?" the *Daily News* had this to say in an August 25 editorial:

"The U.S. Department of Justice has done some strange things in recent years, but offhand we can't think of anything queerer than its latest attack on the movie industry. Here's the pitch:

"At present, when some film company makes a picture, it has a right to lease the product to exhibitors for any amount they will pay. It retains this property right, hoping gradually to make back its original investment plus a profit. The profits enable the company to make more pictures — also to absorb the losses racked up by floperos, of which every film company we ever heard of has made its full share.

"But now comes Attorney General James P. McGranery with an anti-trust suit against 12 leading film companies.

"He wants the courts to decree that these firms must make available to television the 16mm. prints of all their films — if not immediately after they are made, then at least within 'a reasonable clearance period.'

"That would mean that the movie theatres would have little or no time in which to show a picture to paying customers before TV was showing it to its free loaders.

"The most that a movie company can get out of TV for the right to put a picture on the air is about \$25,000 for a network showing. That is not enough to pay off the investment in a Class D movie, if there

is such a thing, let alone in a film which costs \$500,000 or \$1,000,000 or more to make.

"The McGranery scheme, therefore, boils down to a plan to destroy the movies, although the Attorney General himself may not realize it.

"Obviously, when a new picture can be seen on TV for nothing, very few people will pay money to see it in theatres. If the new films become available to TV immediately on release, the movie industry will go bust in a hurry, and so will the thousands of movie theatres around the country.

"How about the 'reasonable clearance period' idea? The question is: what is a reasonable period, and who is to decide when that period has passed in the case of any picture?

"'King Kong,' for one illustration, was made in 1933, and was a big success then. It was recently reissued — mainly for laughs, as we understand it — and lo and behold, it is again pulling 'em into the movie houses by the thousands and tens of thousands.

"This is only one case out of many in which an old picture has been dusted off for another run and has proceeded to act like a fresh new smash hit.

"The whole business strikes us as an ill-considered, probably political attempt to interfere with economic principles as they operate in the movie industry. It can mean literally the death of that industry.

"We hope that McGranery will think better of it and withdraw the suit, or that it will lose out in the courts, or that Congress will kill it off if the courts don't."

The *Daily News* editorial is particularly significant because of the fact that it is the owner of television station WPIX in New York City.

Incidentally, the *News* editorial, like the editorials that have appeared in five of the other New York City newspapers, was inspired by the tenacious efforts of Morton Sunshine, executive director of the Independent Theatre Owners Association. As in the case of the other newspapers, Sunshine kept bombarding the *News* editors with letters and other pertinent information about the industry's side of the issue until they saw its justification.

What Sunshine did can be done by exhibitors everywhere. If the newspapers in your locality have not yet commented on the Government's ill-advised action, visit or write their editors, acquaint them with the facts, and induce them to come to the industry's defense. The many favorable editorials that have thus far appeared in the newspapers have, for the most part, been inspired by the exhibitors themselves or by their organization leaders. Such editorials are of the utmost importance — more important than anything else we might do, for they are the most effective means by which we can win the public's support.

### A TREAT FOR THE LADIES

The wives of members attending the Theatre Owners of America convention, which is to be held in Washington, D.C. during the week of September 15, will be greeted by the President and Mrs. Truman in the Rose Garden of the White House on Wednesday morning, September 17.

According to the TOA announcement, the President and Mrs. Truman will personally conduct the ladies on a tour of the White House, which was recently renovated and refurbished.



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### A WELCOME AND CONSTRUCTIVE ALLIANCE

The Organization of the Motion Picture Industry of the City of New York announced this week that it had signed an agreement cementing plans for a reciprocal promotion project between itself and Stations WNBC-WNBT, the key New York radio and television outlets of the National Broadcasting Company.

Designed to encourage a new understanding and feeling of mutual cooperation between the two media, the reciprocal cross-promotion plans will include listings on WNBC-WNBT of current and popular motion pictures, as well as special programs highlighting various features of the movie industry. OMPI, in turn, will prepare, distribute and display trailers and posters boosting these programs in the participating theatres, which will number more than five hundred and include thirty theatre chains.

In commenting on the new alliance, Fred J. Schwartz, OMPI's chairman, had this to say: "I have no doubt that this agreement, the first of its kind, will give ample evidence that radio, TV and the movies can work together and complement each other's activities with mutually beneficial results. It will also be of benefit to the public in keeping them informed of the best in entertainment."

Equally enthusiastic was Ted Cott, vice-president and general manager of WNBC-WNBT, who stated: "NBC is very proud of the opportunity to help prove to the entertainment industry that the so-called rival industries can augment each other by working together. We are very confident that our 'joining hands' campaign will work to the advantage of both industries."

The campaign, which is set to run for a trial period of thirteen weeks, subject to renewal, will tee off on September 15 on WNBC and WNBT with a daily listing of movies currently playing in neighborhood theatres. Skitch Henderson is slated to handle the radio chores both morning and evening, while the television slot has not yet been designated. On September 22, WNBC will present a weekly Hollywood variety show, which will feature recorded interviews with stars, producers and other film personalities, and movie music on records. Simultaneously, a daily five-minute television program on WNBT will be inaugurated during the 6:15 to 6:30 P.M. period.

In preparation is a documentary series of six or seven radio programs, realistically dramatizing the men who make the movies. NBC will provide top producers, script writers and actors as required for these programs, with OMPI providing the material. Many other promotions, including a supermarket tie-up to promote movies by selection of a "Super Movie of the Month" are presently in the planning stages.

OMPI, whose guiding committee includes the presidents of the major film companies and prominent New York City exhibitor leaders, is to be congratulated for a fine, constructive move in arranging this reciprocal promotion alliance with NBC.

In addition to arousing the public's interest to attend the motion picture theatres, the planned radio and TV programs offer an exceptional opportunity to put over effective institutional messages through which the motion picture industry's virtues and its contributions to the general welfare of our society can be brought to the attention of the public in a manner that will insure enduring results.

In this regard OMPI should make every effort to secure for showing on WNBT the twelve short subjects of "The Movies and You" series, which were shown in the theatres during 1949 and 1950. Each of these shorts sells the motion picture industry to the public in terms of enjoyable entertainment, and every television viewer who will see them will remain with a new appreciation and keener understanding of the work, the skills and the remarkable techniques that go into the making of a motion picture, as well as of the function of a theatre and its importance in the life of the community.

Let us hope that this important alliance with radio and television will be highly successful, and that it will be the forerunner of similar alliances in other areas throughout the country.

### ANOTHER GREAT PUBLIC RELATIONS JOB

While the New York City exhibitors have scored a ten-strike with their reciprocal promotion deal with NBC, the exhibitors in Indiana and Ohio deserve great credit for the exceptionally fine public relations job done in their respective state's through the sponsorship of motion picture industry exhibits at their State Fairs.

At the Ohio State Fair, held in Columbus, the exhibit, called "Hollywood at the Fair," was sponsored by the Independent Theatre Owners of Ohio, an Allied unit, and the display, valued at \$50,000, included miniature sets, planes, boats, weapons, costumes and many other items too numerous to mention that were used in the making of current and forthcoming pictures. All the major companies contributed the exhibit material, and as an added attraction the popular Marjorie Main entertained the fair-goers, signing autographs and chatting with the visitors.

The Ohio Fair ran from August 22 to August 29, and it is estimated that more than 200,000 people visited the exhibit, outdrawing by far every other exhibit.

(Continued on back page)



**"Monkey Business" with Cary Grant,  
Ginger Rogers, Charles Coburn and  
Marilyn Monroe**

(20th Century-Fox, Sept.; time, 97 min.)

This whacky comedy offers a curious blend of humor that ranges from the subtle and *double entendre* to broad slapstick, and even though it has many laugh-provoking situations it is mostly idiotic. It probably will be received with considerable merriment by the indiscriminating movie-goers, but only mildly by those who are more choosy, although some of the situations will cause them, too, to laugh heartily. The completely nonsensical story revolves around a research chemist who seeks to perfect a formula that will rejuvenate middle-aged and elderly people, and the comedy stems from the fact that an experimental monkey, unbeknownst to any one in the laboratory, had accidentally mixed such a formula and had poured it into a water cooler, from which the different principals drink, causing them to become ludicrously youthful. Cary Grant, as the chemist, and Ginger Rogers, as his wife, provide the film with some very funny moments after they drink from the water cooler and begin behaving like scatter-brained juveniles, but there are times when their antics are just too silly to be comical. The same may be said for Charles Coburn, as Grant's elderly employer. The most is made of the physical attributes of Marilyn Monroe, as Coburn's beautiful-but-dumb secretary.

The story depicts Grant as being so engrossed in his efforts to find a reversion-to-youth formula that he behaves like an absent-minded professor, while Ginger, his understanding wife, tolerates him. Coburn, his employer, impatiently waits for the formula to be perfected, not only because of its commercial value, but also because he wanted to sample it himself in the hope that he will feel young enough to court Marilyn. One day Grant, having mixed his latest formula, decides to try it himself and, to wash down the bitter taste, he takes a drink from the water cooler, into which a monkey had spilled the effective concoction. Within minutes, Grant begins to feel and act like a college boy; he gets a crew haircut, outfits himself with a flashy sport jacket, buys a hot-rod convertible and, suddenly alive to Marilyn's charms, takes her swimming, roller-skating and joy-riding. In due time the effect of the formula wears off and, after explaining its effect on him to Ginger, he induces her to try it so that he might observe her reactions. She, too, washes down his mixture with a drink from the cooler and soon begins to behave like a whacky 'teen-ager, causing him no end of embarrassment. Delighted in the belief that Grant had finally hit upon the formula, Coburn hastily summons his board of directors for a meeting. While waiting for the board to meet, the now-sobered Ginger and Grant sit in the laboratory and drink coffee that was made with water from the cooler. By the time they get to the board room, both are behaving like mischievous ten-year-olds. They set off on a new spree, making a shambles of the board room, smearing each other with paint and ending up in a quarrel that leads Grant to play cowboys and Indians with a group of youngsters, with whose aid he tries to scalp Hugh Marlowe, Ginger's former boy-friend. In the course of the complicated events, Coburn, as well as his board of directors, unwittingly drink from the cooler and each becomes childishly playful. While Coburn is under the influence of the mixture, he

makes Grant the company's chief researcher for life. This, of course, gives Grant security for life, for when the water in the cooler finally gives out and every one reverts to his original age, he is unable to duplicate the formula, much to Coburn's chagrin.

It was produced by Sol C. Siegel, and directed by Howard Hawks, from a screenplay by Ben Hecht, Charles Lederer and I.A.L. Diamond, based on a story by Harry Segall.

Unobjectionable for the family.

**"Assignment-Paris" with Dana Andrews,  
Marta Toren, George Sanders and  
Audrey Totter**

(Columbia, October; time, 80 min.)

A fairly good spy melodrama. It was directed and produced well, and one's attention is held tense to the end, even though it is given more to talk than to action. Manifestly, it is a combination story of Voegler, the American telephone company executive, and Otis, the Associated Press correspondent, who were imprisoned by the Communists on spy charges, but fictionalized to a considerable extent. The picture is realistic enough in its depiction of the methods employed by the Communist governments to exact "confessions" from their victims. Dana Andrews is impressive as the fearless correspondent, but helpless in the end against the tortures he suffers. The scenes that show him being returned to the American authorities, broken in spirit and his mind blank, are effective. As the editor of the Paris edition of the *Herald Tribune*, George Sanders is as smooth and suave as ever. The romance between Andrews and Marta Toren is appealing. Audrey Totter is well cast as the sophisticated fashion editor of the *Tribune's* Paris office. The photography is sharp and clear:—

Andrews, a top reporter on the *New York Herald Tribune*, is sent to the Paris office, where he meets Marta, a staff member, who had just returned from Budapest, where she had once been a member of the underground. Sanders, editor of the Paris edition, isn't too sure about Andrews, and is less so when he learns that he and Marta had fallen in love; Sanders himself was in love with her. With relations between the United States and Hungary at the breaking point because of the arrest of an American business man who had been forced to confess that he is a spy, Marta reveals that, while in Budapest, she had uncovered a deal between Herbert Berghof, the Hungarian Prime Minister, and Marshal Tito, the Yugoslav dictator, to double-cross Russia. But before she could obtain proof, she had been ordered by Sanders to return to Paris. When Joe Forte, the remaining staff member in Budapest is reported seriously ill, Andrews is dispatched to replace him. There, Andrews manages to obtain from an underground agent a microfilm shot of the meeting between Berghof and Tito, and conceals it behind Forte's passport picture. The existence of the microfilm shot becomes known to the Hungarian authorities, and they arrest Andrews even though they are unable to find it. Forte dies before reaching Paris, but Marta discovers the microfilm when his personal effects, including his passport, are sent to the *Tribune's* office. Meanwhile Andrews is put through all sorts of torture to make him "confess" to spy activities, and the Hungarians, by recording his statements and doctoring the recording tape, fake a "confession" and broadcast it to the world. Sanders attempts to make a deal with Don



Randolph, the Hungarian Ambassador to France, whereby he will not publicize the photo of the meeting with Tito in return for Andrews' freedom. Randolph, however, refuses on the ground that the photo was insufficient proof. Positive proof finally comes from Sandro Giglio, a morgue attendant of the paper, who proves to be a hunted secret leader of the underground. In exchange for Sanders' promise to send his two children to the safety of the United States, Giglio agrees to surrender to the Hungarian authorities in exchange for Andrews' release. It ends with Andrews, his health impaired, returning to Marta's waiting arms.

Samuel Marx and Jerry Bresler produced it, and Robert Parrish directed it, from a screenplay by William Bowers, based on a story by Pauline and Paul Gallico, serialized in the *Saturday Evening Post* under the title "Trial by Terror."

Suitable for the family.

### **"The Stranger in Between" with an all-English cast**

(Univ.-Int'l, August; time, 84 min.)

An exciting British-made chase melodrama that is packed with suspense from start to finish. Although the picture seems best suited for the art house trade, it should go over also as a supporting feature to a light comedy or musical in most double-billing situations. Shot against interesting Scottish and English backgrounds, ranging from a bomb-torn London district to beautiful countrysides and a Scottish fishing village, the story is a compelling account of a young murderer's flight from the police, and of his relationship with a six-year-old orphaned boy who inadvertently but quite willingly becomes his hostage. How the hunted man and the child elude the police at every turn is depicted with a maximum of suspense and excitement, and the attachment that grows up between the two is quite touching, and even wins sympathy for the criminal. The closing scenes where Dirk Bogarde, as the murderer, sacrifices his chance to escape and gives up to the police in order to get medical aid for the youngster, are highly dramatic. The direction and acting are fine, but the most notable thing about the picture is the remarkable performance of little Jon Whiteley as the frightened child; he is completely natural and appealing:—

Jon, a six-year-old orphan, accidentally sets fire to his strict foster-parents' living room curtains and, fearing the consequences, runs away. Seeking a hide-out, he stumbles down the steps of a bombed London warehouse straight into the arms of Bogarde, a merchant marine sailor, who had just murdered the lover of his unfaithful wife. Fearful lest the child give him away to the police, Bogarde decides to take Jon with him to Scotland, where he planned to hide out in his brother's home. After a series of escapes, during which Bogarde manages to dodge the police in order to get some money from his apartment, he sets out on the open road with the boy and heads for Scotland. Meanwhile the child's disappearance is reported to the police, who find evidence that he is with Bogarde. The boy and Bogarde stop overnight in a small-town rooming house, where the landlady finds reason to suspect their relationship. Her suspicions are confirmed on the following day when the newspapers announce that the police are looking for them. Bogarde escapes from the rooming house before the land-

lady can summon the police, and he tries to leave Jon behind, but the lad, with child-like devotion, insists on following him. After an exhausting two-day trek across the mountains, they finally reach the home of Bogarde's brother only to be refused shelter. Forced to the road again, they arrive at a small fishing village where Bogarde steals a herring boat and heads for the open sea. But the trek across Scotland and England proves too much for little Jon, and he falls dangerously ill. Realizing that the lad's life is in danger, Bogarde returns to the port for medical aid and surrenders to the waiting police.

It was produced by Julian Wintle, and directed by Charles Crichton, from a screenplay by Jack Whittingham.

Unobjectionable morally.

### **"Feudin' Fools" with Leo Gorcey and the Bowery Boys**

(Monogram, Sept. 21; time, 63 min.)

A good addition to the "Bowery Boys" series of program comedies. As indicated by the title, this time the boys become involved with a family of feuding hillbillies when Huntz Hall falls heir to a broken-down shack in the heart of the Ozark Mountains. The comedy, which is of the slapstick variety, has the boys dodging bullets most of the time, and to add to the excitement they find themselves intimidated by a gang of bank robbers. As in the previous pictures, Hall provokes most of the laughs with his fumbling antics. Most of the comedy situations are not new, but under William Beaudine's competent direction the players make them quite funny. The photography is sharp and clear:—

When Huntz Hall learns that his uncle had died and had left him a farm in the Ozark Mountains, he, Leo Gorcey and their other pals bid goodbye to Bernard Gorcey, owner of the Sweetshop, and take off in their ancient jalopy. The farm proves to be a rundown place with a worthless shack, scorned even by the shiftless neighboring Smith family, consisting of 80-year-old Russell Simpson; Oliver Blake, Robert Easton, O. Z. Whitehead and Paul Wexler, his four bearded, lanky sons; and Dorothy Ford and Anne Kimball, his two daughters. For years the Smiths had been feuding with Hall's uncle, and when Hall and the boys arrive the shooting starts anew. After many complications, during which Hall tries to hide his identity lest the Smiths shoot him, a bank in a nearby town is robbed, and the crooks, led by Lyle Talbot, who had been wounded, escape and hide out in the farm house with the boys. Meanwhile Bernard had arrived to visit the boys, and Leo, to gain time, makes him pose as a doctor who will treat Talbot's wound. With the help of Anne, Leo gets word to the Smiths that the bandits were the "real" relatives of Hall's uncle. This news brings the Smiths to the farm house with guns blazing, and the crooks are captured and turned over to the sheriff. Just as the grateful bank president offers Hall a loan of five thousand dollars to improve the farm as a reward for the capture, his identity becomes known to the Smiths, but all call a truce before the shooting starts anew.

It was produced by Jerry Thomas, and directed by William Beaudine, from a screenplay by Bert Lawrence and Tim Ryan.

Good for the family.



From Columbus, the exhibit was shipped to the Indiana State Centennial Fair in Indianapolis where, under the sponsorship of the Allied Theatre Owners of Indiana, another Allied unit, it proved to be the outstanding hit of that Fair. Here, too, Marjorie Main made personal appearances, as did Rex Allen, Forrest Tucker and Tony Romano. *Variety* reports that Labor Day visitors to the Indiana exhibit were clocked at the rate of 1,500 per hour, and that the visitors were lined up for more than two blocks, waiting to get in.

The Indiana and Ohio exhibitor leaders have expressed their complete satisfaction with the public relations value of the exhibits. It is to be hoped that the industry will benefit from their experience, and that exhibitor organizations throughout the country will lay plans now to sponsor similar exhibits at their future State Fairs. As Eric Johnston pointed out in praising the Ohio exhibitors for inaugurating this public relations move, it brings the story of our industry "right where it needs telling—the grass roots."

### A TRUE PIONEER

Nate J. Blumberg, chairman of the board of directors of Universal Pictures, who is currently observing his fortieth anniversary in the motion picture business, has been unanimously selected as the "Motion Picture Pioneer of the Year 1952" by the board of directors of the Motion Picture Pioneers, and he will be duly honored at the annual dinner meeting of that organization, to be held on Tuesday evening, November 25, at the Hotel Astor in New York City.

In announcing Mr. Blumberg's selection, Jack Cohn, president of the Pioneers, issued the following statement on behalf of the board:

"In honoring Nate Blumberg as the Pioneer of the Year 1952, we recognize one of the true leaders of our industry.

"Nate Blumberg is a true Pioneer, having entered this business in 1912 when all the attributes of a real pioneer meant so much to the advancement of our industry.

"His devotion and adherence to the principles of the motion picture business, together with his significant contributions and constructive participation in all its branches, exemplify all that we mean by a motion picture pioneer.

"His rise from poster clerk to the Chairmanship of the Board of Universal Pictures Company, is really a thrilling American success story.

"His career may well serve as evidence that America is a land of opportunity."

Few industryites, if any, will disagree with the selection of Nate Blumberg as Pioneer of the Year, or with the sentiments expressed in Jack Cohn's statement. Except for several years as a film salesman, Blumberg spent the first twenty-six years of his motion picture career in exhibition, and when he became president of Universal in 1938 he was thoroughly familiar with the exhibitors' problems and sympathetic to them. That the exhibitors appreciated his efforts in their behalf is evidenced by the fact that, one and one-half years after he took over the reins at Universal, a number of prominent exhibitors, independent as well as affiliated, conducted a highly successful sales drive in his honor.

Universal was in a bad way when Blumberg became its president, and there was a period when it was doubtful whether he could save the company, but his sincerity and forward-looking policies inspired so much confidence that not only bankers, but even

exhibitors, came to his rescue by advancing him funds with which to carry on production. Universal weathered the storm in those dark days because of the hard work of Nate Blumberg, and throughout the years, under his keen guidance, it has progressed so steadily that it is one of the most successful film companies in the business today, occupying a front rank among the majors.

Nate Blumberg can be proud of his fine record in the motion picture business, and of the confidence and respect that he enjoys. HARRISON'S REPORTS is happy to join his legion of admirers in honoring him as the Pioneer of the Year.

### INEXCUSABLE

MGM announced this week that it has abandoned production of "The Student Prince" due to the persistent failure of Mario Lanza, who was to be its star, to report for work. Studio executives said that more than \$700,000 had thus far been invested in the picture, and that the company would pursue its legal rights caused by Lanza's default of his contract.

As many of you may have read, the dispute between Lanza and MGM has been going on for several weeks, with Lanza demanding extra compensation for working more than six months per year as provided in his contract; he claims that his work in "The Student Prince" will extend his working time for an additional two months. During this dispute, Lanza has failed to show up on the set after promising to do so.

It is not the purpose of HARRISON'S REPORTS to render judgment on the dispute between Lanza and MGM, but merely to point out that, even if Lanza has a justified claim, the law will certainly protect his rights and there is no excuse for his getting temperamental to the point where his studio is compelled to abandon a \$700,000 investment.

Lanza should consider that, if every new star were to assume his attitude, there will be fewer new faces boosted to stardom, for not many producers would want to risk their efforts and money to build a new player into a box-office attraction only to end up with a "problem child."

Lanza has not only hurt MGM and himself, but he is also doing harm to the acting profession.

### THE PLAY'S THE THING

In an interview with the trade press in New York last week, Otto Preminger, the producer-director who is under contract to 20th Century-Fox, stated that movie-goers today are shopping astutely for film entertainment, and that star names are no longer an important factor in drawing them to the theatres.

While there are some exceptions, HARRISON'S REPORTS is inclined to agree with the opinion expressed by Mr. Preminger. Experience has proved that some pictures of a top star draw half as many people as other pictures of the same star. The difference in box-office appeal is usually the result of the difference in story quality, and frequently in the attractiveness of the picture's title itself.

It is hardly necessary to cite any example, for every exhibitor knows that such is the case. This proves that it is the story that determines the value of a picture to the box-office, and that the players, as a general rule, are of subordinate importance to the story.

It proves also that what Shakespeare said centuries ago about the play's being "the thing" is as true today as it was then.



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Vol. XXXIV

SATURDAY, SEPTEMBER 13, 1952

No. 37

## INVITING POLITICAL AND PUBLIC PUNISHMENT

Under the title "Hollywood Committee for Senator McCarthy," a group of actors, writers, producers, directors and others have pledged themselves to work for the re-election of the Republican Senator from Wisconsin. A similar group, calling itself "Hollywood for Stevenson-Sparkman," have pledged themselves to work for the election of the Democratic nominees for President and Vice-President. Still another similar group, calling itself the "Hollywood Republican Committee," is backing the election of Eisenhower and Nixon.

We all know that, since our country is a democracy, in spirit as well as in substance, any citizen has the right to declare himself for the candidate of his choice; but when a group of picture people drag the industry into politics, it becomes quite another matter, for their action leaves the industry open to political punishment and public censure.

These picture people are dragging the industry into politics because of their use of the word "Hollywood" in their titles and slogans. It must be remembered that no one speaks or thinks of Hollywood as a community in the accepted sense of the term; to the American people, in fact the entire world, Hollywood is synonymous with motion pictures. It follows, then, that the use of the word "Hollywood" in a political group's slogan or title conveys to most people the impression, not that one particular group in Hollywood favors the election of a particular candidate, but that the entire motion picture industry itself favors that candidate.

The use of the word "Hollywood" by these groups would not be too damaging if their political activities were confined to local or state elections, but, since this is a presidential election year, one that the entire populace is interested in, it behooves the picture people who want to declare themselves for a particular candidate to do so in a manner that will not involve the industry as a whole. A presidential election is not a non-partisan affair; people are either for or against each candidate. Consequently, the motion picture industry, which depends on public support, should not be put into a position where it may be accused of acting as a unified group in fostering the election of any one candidate.

As to the possibility of political punishment, it is not inconceivable that the losing party, be they Democrats or Republicans, may try to introduce in Congress legislation that is adverse to the motion picture industry on the ground that it is also a political organization. And what could be more disastrous at this time, when we seek to repeal the twenty per cent Federal admission tax, and to gain support for the

industry in the 16 mm. anti-trust suit, than to antagonize the legislators of either party?

Equally important is the fact that these picture people fail to realize that, when the public resents something that is done by the industry, it shows its displeasure by staying away from the theatres. When an exhibitor chooses to use his theatre to support a certain candidate, he takes his own chances on what the reaction of his patrons will be. But when an exhibitor who plays no partisan politics stands to suffer because of the machinations of some political industry groups, with whom he has no direct connection, then those groups are guilty of a gross injustice for having used the word "Hollywood" in their titles and slogans.

HARRISON'S REPORTS repeats what it has said to Hollywood's political groups in prior election years; There are plenty of good political names and slogans for those who wish to take an active part in the candidacy of Governor Stevenson. And there are just as many good slogans and names for those who wish to back General Eisenhower. But the word "Hollywood" should be kept out of all of them.

The industry has had a number of sad experiences in such matters, yet it seems as if some of us never learn.

## ANOTHER TELLING BLOW AGAINST CENSORSHIP

Censorship, as it affects the motion picture industry, took it on the chin again this week when Municipal Judge Frank W. Wiley, in Toledo, Ohio, ruled that the Ohio laws providing for censorship of newsreels are in violation of both the State and Federal Constitutions.

The ruling was handed down in a test case brought by the Ohio State Department of Film Censorship against Martin G. Smith, the prominent Ohio exhibitor leader, who deliberately exhibited a newsreel in his Westwood Theatre, in Toledo, without it having been submitted for approval to the Division of Film Censorship of the Ohio Department of Education.

"To subject a newsreel to our present censorship is of itself a greater evil than the possibility of evil against which the statute was designed to protect," Judge Wiley said.

Pointing out that the Ohio censorship laws provide approval for "only such films as are in the judgment and discretion of the Department of Education of a moral, educational or amusing and harmless character," the jurist had this to say in his opinion:

"What may appear harmless to one person may appear harmful to another, depending on the individ-

(Continued on back page)



**"Hurricane Smith" with Yvonne DeCarlo,  
John Ireland and James Craig**

(Paramount, October; time, 90 min.)

Photographed by the Technicolor process, this addition to the current cycle of swashbuckling pirate melodramas is by no means an outstanding picture of its kind, but it should satisfy the action fans who are not too fussy about story values. Discriminating picture-goers undoubtedly will find its plot and characterizations too stereotyped and transparent to hold their interest, and the improbabilities of some of the situations will impress them as being ludicrous. The adventure-loving fans, however, should find enough excitement and suspense in its ingredients of sword-play, last-minute rescues, mutinous doings and the like. As can be expected in a picture starring Yvonne DeCarlo, she does a dance number aboard the pirate ship, complete with sarong. This dance sequence, however, has no relation to the plot and has been dragged in "by the ear." The direction is fair and the acting meets the demands of the script:—

After shelling a tiny South Seas island to terrify the natives, whom he planned to kidnap and sell in the slave markets, Emile Meyer, captain of a sailing ship, goes ashore with a landing party. A group of white men, headed by John Ireland and including Forrest Tucker and Richard Arlen, all fugitives from justice accused of piracy, are hiding out on the island. They capture the ship while Meyer and his party roam the island and, after changing its name, head for the Australian port of Castleton. There, Ireland tells Tucker and Arlen that he could lead them to an island where he had buried a gold treasure if they could raise enough money to provision the ship and hire a crew. When James Craig approaches them and offers to charter the ship for a scientific mission, Ireland, as a precautionary measure, permits Craig to believe that Tucker is the captain. Soon after they make a deal with Craig, Meyer shows up in Castleton. Ireland and his companions knock him unconscious and throw him into the ship's brig. They literally shanghai a crew and set sail as soon as Craig comes aboard with two companions, Murray Matheson, a scientist, and Yvonne DeCarlo, Matheson's daughter. It soon develops that Craig had learned of Ireland's treasure, and that he had brought Yvonne aboard to use her womanly wiles to obtain information about the treasure and to find out Ireland's identity. Craig suspected that Tucker is Ireland. In the complicated events that follow, Yvonne learns that Ireland is the owner of the buried gold, but, having fallen in love with him after he saves her from being attacked by a shark, she puts him on his guard against Craig. All become involved in a series of intrigues during which Craig releases Meyer from the brig and joins forces with him to take command of the ship, only to be faced with a mutiny by the shanghaied crew. Meanwhile the ship sails close by the island where the gold is buried, and Craig, having gained the upper hand, forces Ireland to come ashore and point out the buried treasure, threatening to kill Yvonne if he refuses to obey. Just as the treasure is unearthed, Craig prepares to kill Ireland, but Tucker, who had escaped from the ship, shows up with a party of armed Polynesian warriors and wipes out Craig and his cohorts before harm can come to Ireland and Yvonne.

It was produced by Nat Holt, and directed by Jerry Hopper, from a screenplay by Frank Gruber, based on a story by Gordon Ray Young.

Suitable for the family.

**"Yankee Buccaneer" with Jeff Chandler,  
Scott Brady and Suzan Ball**

(Univ.-Int'l, October; time, 86 min.)

Set in the days of piracy in the Caribbean, this Technicolor swashbuckler shapes up as a fairly good entertainment for indiscriminating audiences. The story is given a novel twist in that a United States Navy frigate is disguised as a pirate ship to uncover information on the operations of a pirate fleet, but aside from this variation the plot follows a formula pattern in its depiction of a conflict between the ship's commander, a strict but honorable disciplinarian, and his impetuous executive officer, who somehow cannot help breaking rules and regulations. The development of the romantic interest, with the two male principals vying for the heroine's love, follows a set pattern, too. The same may be said of the intrigues and plotting concerning the machinations of a crooked Spanish Governor General who was in cahoots with the pirates. The pace is rather slow-moving during the first half, but it becomes wildly melodramatic and generates considerable excitement in the second half, where the executive officer and the heroine are captured by the villainous Governor General only to be rescued in a daring raid headed by the commander. The color photography is fine:—

Scott Brady, a lieutenant, brings to Jeff Chandler, commander of the U.S. Frigate Essex, sealed orders to disguise his ship as a pirate craft to learn about the secret operations of a pirate fleet in the Caribbean Sea. Chandler, recalling his sad experiences with Brady as a midshipman, is displeased to learn that he (Brady) had been assigned as his executive officer; he warns him to follow orders. During a violent storm, Brady, to save another sailor from being crushed to death by loose cargo, damages the ship's rudder and, against orders, attempts to repair the damage and is almost killed by a shark. Taking a landing party to a small island to replenish the ship's food stores, Brady is captured by Carib Indians and confronted by Suzan Ball, a Portuguese countess, who forces him at pistol point to take her back to the ship. Chandler refuses to carry her as a passenger but changes his mind when she tells him that she must get to Rio de Janeiro to warn exiled Portuguese royalty that Joseph Calleia, Governor General of the Spanish Possessions in the West Indies, was in league with Caribbean pirates and Portuguese traitors to capture their gold-laden ships bound for Portugal. Chandler immediately sets sail for Foxardo, Calleia's headquarters. There, Brady takes a party ashore to investigate and is promptly captured by Calleia's soldiers. Meanwhile Suzan, believing that the ship is really a pirate vessel, leaps from the ship and swims ashore. She, too, is captured. A naval medallion worn by Brady enables Calleia to guess that he and his party are American sailors, and he puts Brady in a torture chamber to make him talk about their mission. In the meantime Chandler had learned of the capture and, in a daring raid, he and the crew rescue Brady, Suzan and the others and return to the Essex with Calleia as their prisoner. By threatening to make Calleia walk the plank, Chandler forces him to disclose the plans to capture the ships from Brazil. As Chandler steers the ship to the United States to report, Brady and Suzan embrace.

It was produced by Howard Christie, and directed by Frederick de Cordova, from a story and screenplay by Charles K. Peck, Jr.

Uobjectionable for the family.



**"The Golden Hawk" with Sterling Hayden,  
Rhonda Fleming and John Sutton**

(Columbia, October; time, 83 min.)

Based on Frank Yerby's best-selling novel of the same title, "The Golden Hawk", is still another entry in the current rash of Technicolor pirate adventure melodramas. The one thing that may be said for it is that it moves along at fast clip and has all the robust action one expects to find in a picture of this type. Its appeal, however, will be limited to the indiscriminating devotees of swashbuckling action pictures, for the story is neither plausible enough or polished enough to get by with discerning audiences who, in all probability, will respond to the proceedings with snickers. Sterling Hayden, as a swaggering French privateer, and Rhonda Fleming, as a notorious lady pirate in disguise, are too patently unreal to make their characterizations credible, but there is little they could do in view of the many absurdities in the inept script. All in all, it is a blurred carbon copy of countless other pirate pictures, but those who are not too fussy may find ample diversion in its blend of color, romance and synthetic excitement:—

With France trying to wrest control of the Caribbean from Spain and England, the terror of merchant ships and the delight of the ladies is Sterling Hayden, a French privateer. Hayden attacks the ship of his arch-enemy, John Sutton, Spanish Governor of Cartagena, whom he held responsible for the death of his mother, and in the process rescues Rhonda Fleming, a fiery redheaded prisoner. When Hayden makes romantic advances, Rhonda shoots and wounds him, then escapes from the ship. He soon discovers that she is a notorious pirate and skipper of an English craft. Later Hayden captures Helena Carter, Sutton's fiancée, and after winning her heart compels Sutton to pay a huge ransom for her release. After delivering Helena, Hayden finds himself surrounded by Spanish warships, but his life is spared by the timely intervention of Rhonda, who arrives on the scene with her ship and sees to it that he and his crew are set free. Hayden professes his love for Rhonda but, not wishing to become romantically involved, she rejects him. Later Hayden and a raiding party unknowingly destroy Rhonda's Jamaica plantation, and he learns for the first time that she is really an English noblewoman who had recently turned to piracy to redeem her fortune lost to the French. Embittered, she vows vengeance on Hayden. In subsequent developments, Hayden consents to help the French fleet capture the stronghold of Cartagena by attempting to get the plans of the fortress from Helena. Although now married to Sutton, Helena agrees to give Hayden the plans when he promises to take her away with him, but when his kiss lacks fire she becomes enraged and turns him over to the guards. A trial is held and Hayden is sentenced to hang after Rhonda testifies and accuses him of piracy. It then develops that Sutton is really Hayden's father, and that the death of Hayden's mother was purely accidental. Helena, now contrite, convinces Rhonda that Hayden's love for her is sincere, and helps her to free him from the prison just as the French fleet starts its attack. The town is taken, and Sutton, captured and wounded, reveals his identity to Hayden. It all ends with Sutton finding contentment with his newly-devoted Helena, and with Hayden finding happiness with Rhonda.

It was produced by Sam Katzman, and directed by Sidney Salkow, from a screenplay by Robert E. Kent. Harmless for the family.

**"Bela Lugosi Meets a Brooklyn Gorilla" with  
Bela Lugosi, Duke Mitchell and Sammy Petrillo**

(Realart, September; time, 74 min.)

A mediocre horror-comedy. It is unlikely that many picture-goers will find it a good entertainment, in spite of the fact that William Beaudine, a fine craftsman, directed it. The producer apparently attempted to make a picture that would enable him to exploit the uncanny resemblance of Duke Mitchell and Sammy Petrillo to the famous comedy team of Martin and Lewis, but his efforts seem to have gone haywire. At the theatre where this picture was previewed, many people walked out when Duke Mitchell, imitating Dean Martin, started to sing. Even most of the youngsters in the audience did not like it. Sammy Petrillo, who imitates Jerry Lewis, looks and behaves remarkably like him, but the ability to provoke sustained laughter is lacking. The story, which puts the comedy pair in a jungle with a mad scientist, played by Bela Lugosi, is woefully thin, and in the end proves to be a dream. It might have turned out to be a good entertainment if the director had been given a better story. As it is, it may get by on the lower half of a double bill in secondary situations:—

The story opens with Mitchell and Petrillo found unconscious in a Polynesian jungle by a group of warriors, who summon their chief and tribal witch doctor. When the witch doctor suggests that the two young men be killed, Charlita, the chief's beautiful English-speaking daughter, intercedes in their behalf. The natives have the boys shaved, cleaned up and dressed in appropriate clothes. Regaining consciousness, Mitchell explains to Charlita that he and Petrillo are entertainers, and that they had fallen out of a transport plane on the way to Guam. Mitchell and Charlita are attracted to each other and, when Petrillo expresses a desire for a girl-friend, Charlita introduces him to Muriel Landers, her 250-pound sister. After a feast given by the chief, Charlita informs Mitchell that she is a college graduate and arranges to take him to Bela Lugosi, a white scientist, who was working on an evolution experiment in an old castle on the other side of the island. Lugosi invites the boys to live in the castle until they can arrange to leave the island. Complications arise when Lugosi, who coveted Charlita himself, discovers that she planned to marry Mitchell. He arranges for Mickey Simpson, his giant Polynesian man-servant, to abduct Mitchell, into whom he injects a serum that turns him into a gorilla. In time Mitchell succeeds in conveying to Petrillo who he really is, but complicates matters even more when he attracts a real gorilla. Lugosi, to rid himself of Mitchell, decides to shoot him while he is still in the form of a gorilla, but Petrillo, protecting his pal, steps in the line of fire and receives the bullet. As Mitchell bends over him, Petrillo wakes up in a night-club called the Jungle Hut, where he had fallen asleep, and finds that it had all been a dream.

Maurice Duke produced it, and William Beaudine directed it, from a screenplay by Tim Ryan.

Harmless for family audiences.



ual's background, education, experience and environment. The criteria, therefore, come down to what the particular reviewing board happens to think about the particular picture. The Ohio censorship statutes do not say, as the criminal statutes do, that only lewd and obscene publications are objectionable."

In hailing the decision, Eric Johnston, president of the Motion Picture Association of America, made this apt statement:

"The Ohio Court's decision carries out the clear dictates of the United States Supreme Court and is another momentous step toward liberation of American motion pictures from the yoke of censorship.

"The ruling that the censorship of newsreels is unconstitutional marks a great victory for those who believe in freedom and democracy. It is a resounding defeat for those who would muffle or destroy free speech and a free press in our country.

"I want especially to commend the courageous action of Martin Smith of Toledo in bringing about this court test which has turned out so successfully."

While Judge Wiley's decision is confined to the censoring of newsreels within Toledo, it no doubt will have a far reaching effect throughout the State of Ohio.

As stated in these columns before, censorship is foreign to the character of the American people, for it gives an individual the power of a dictator and allows him to assume to speak for the people of an entire state or community, even though many of the people may be far superior to him in intelligence.

It is to be hoped that the industry will continue to fight relentlessly against censorship in the states and communities where it still exists, for it is in the public interest that no individual be given the power to challenge any motion picture that conflicts with his or her personal, political, economic, social, religious or moral beliefs.

### "BLIND" BIDDING

In a recent organizational bulletin of the Allied Independent Theatre Owners of Eastern Pennsylvania, Sidney Samuelson, president and general manager, had this to say, in part, on competitive bidding:

"Bidding has been further aggravated by "blind" bidding. Members will, of course, recollect that our organization vigorously protested against blind bidding at the annual meeting last February, and that this protest was transmitted to all of the major distributors. Nevertheless, one distributor claims that its print problem makes it impossible, in some instances, to screen pictures before exhibitors must bid on the picture. This is an evil which wreaks untold damage on the exhibitors in the particular bidding situation. The distributor in question should immediately eliminate this blind bidding. Unless they correct this glaring evil, there will be dire results."

This "blind" bidding evil is apparently getting worse, for hardly a week goes by without HARRISON'S REPORTS receiving several special delivery letters, telegrams and phone calls from exhibitors in different parts of the country, each requesting information on pictures for which they have to submit bids and which have not been seen by them or reviewed in this or any other trade paper.

Generally, these requests come from exhibitors who are too far removed from the exchange centers to

make it economically feasible for them to attend trade-shows, and from exhibitors who, though close to the exchange centers, are not given an opportunity to see the picture for which a bid had been requested. In the case of the latter exhibitors, the excuse usually given by the distributors is that a print of the picture is not available in the exchange.

Even if we concede that the distributors on occasion do not have prints available in the exchanges requesting bids, there is no valid reason why such pictures are not made available for reviews by the trade papers sufficiently in advance of the requests for bids so that the bidders will at least have an idea of the pictures' worth. It should not be difficult for the distributors to do this, for as a general rule a print of a picture is in the home office vault many weeks before it is ready for marketing.

If the distributors should follow such a policy, they will be rid of most of the just criticism that is being levelled against them about "blind" bidding, and they will enable the trade papers to give proper service to their subscribers. Meanwhile the exhibitors will do well to bear in mind that, whenever an effort is made to sell them a picture, either through competitive bidding or solicitation by a film salesman, before they have had a chance to read a critical appraisal of that picture in the trade paper of their choice, it is an indication that the distributor has no confidence in the picture and fears to submit it to the professional judgment of the trade paper reviewers.

### AN IDEAL PLAN

The entire membership of the Metropolitan Motion Picture Theatres Association of New York has enrolled its theatres in the Will Rogers Memorial Hospital coin-can collection plan, according to an announcement made this week.

This plan, which is about to be launched on a national scale, has been tested quietly in about one hundred theatres throughout the country and has proved highly successful. Over a three-month experimental period, the collections averaged from three to four dollars per week.

The idea is simple and painless: All the exhibitor is required to do is to place a collection can, to which has been attached an appropriate small display card, on his candy counter so that his patrons, without pressure, will have an opportunity to drop in their spare coins.

Joseph R. Vogel, who is chairman of the special hospital committee handling the coin-can collections, hopes that at least five thousand theatres will participate in the project and that collections will result in about \$250,000 per year. More than one thousand theatres have already enrolled, and National Screen Service has volunteered to handle the distribution of the collection cans without charge.

Marvelous work is being done at the Will Rogers Memorial Hospital at Saranac Lake for those in the amusement world who have been stricken with tuberculosis. But to carry on this great humanitarian work the hospital must be provided with funds. The coin-can collection plan is an ideal way for the industry to raise part of the needed money. HARRISON'S REPORTS strongly urges the exhibitors to enroll in this project, for this is one time that we will be doing something to help our own people.



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIV

SATURDAY, SEPTEMBER 20, 1952

No. 38

### ARBITRATION STRIKES A SNAG

Industry hopes for the setting up of an arbitration system took a decided turn for the worse this week when representatives of distribution and exhibition, meeting at the Mayflower Hotel in Washington, D.C., on Wednesday, failed to agree on a number of disputed points in the draft of the proposed arbitration system. Just what the disputed points are was not disclosed.

The failure to reach an agreement came as a surprise to the industry, for different statements issued by the arbitration committees in recent weeks gave every indication that no difficulty would be encountered in completing an acceptable draft for submission to and ratification by the participating organizations in the Arbitration Conference.

As recent as this Tuesday, in fact, William F. Rodgers, chairman of the distributors' arbitration negotiating committee, told the delegates at the TOA convention in Washington that the proposed arbitration plan "will not fall through," as did previous efforts to establish better trade relations; that an "understanding" on the plan had been reached by all the parties concerned; and that there remained only "a little polishing" to complete it.

It is apparent that last-minute proposals for changes in the draft, made by the film company and TOA representatives, have stymied the proposed arbitration system, for in a bristling statement issued after the meeting, Abram F. Myers, Allied's general counsel and chairman of the board, had this to say:

"On August 19, I submitted to a small committee of lawyers a draft of an arbitration plan based on the discussions which had proceeded for many weeks together with a suggested method for presenting the plan to the court.

"Late at night on August 20 this committee had a draft which we felt was the best that could be evolved in view of the divergent interests represented in the conference.

"Today the film company lawyers and TOA representatives orally presented numerous changes which we did not consider or act upon largely because the time was consumed with the same discussions and arguments that had taken place at the first session in April.

"No progress was made at today's meeting. There is no final draft for the exhibitor organizations to consider. We are not as far advanced as we thought we were on August 20. I do not know exactly what the next step will be. I am not encouraged to believe that there will be an arbitration system for many months, if ever."

Those who know Mr. Myers are aware that he is not given to loose statements, and for that reason it

is apparent that the changes proposed at the last minute by both the film companies and TOA are, not only extensive, but also probably of a type that might not make the proposed arbitration system worthwhile to the exhibitors. Otherwise, it is doubtful if Mr. Myers would have expressed the belief that there would not be an arbitration system for many months, "if ever."

Since the details of the disputed points in the draft have not been released to the press, this paper is in no position to comment upon them. It will say, however, that unless a sound and workable arbitration system is put into operation soon, the industry will find itself beset with much more of, what Eric Johnston calls, "greeting fellows with brief cases bulging with papers dealing with the party of the first part and the party of the second part."

There are undoubtedly many exhibitors with justified grievances who, heeding the pleas for industry unity, are withholding legal action in the hope that a suitable arbitration system will solve their problems. But unless such a system shapes up more rapidly they will lose patience and resort to the courts.

### THE TOA CONVENTION

The two major subjects before the Theatre Owners of America's annual convention, held this week at the Shoreham Hotel in Washington, D.C., were arbitration and the Government's 16 mm. anti-trust suit, to which the TOA has been named a co-conspirator.

Although considerable time was spent behind closed doors in a point-by-point discussion of the proposed arbitration plan, no conclusive action was taken by the convention, at least up to Wednesday night, because of the fact that the TOA representatives, meeting elsewhere in Washington with representatives of the film companies and of National Allied, had failed to reach an agreement on the final form of the arbitration draft.

As to the 16 mm. anti-trust suit, which, too, was discussed in closed session, the question involved was whether or not TOA should remain in the suit as co-conspirator or seek a new status as a party defendant. A motion was passed to refer the question to the different TOA regional units to determine what action should be taken by the national organization.

Other convention business included the election of a new slate of officers; the submission of written reports by the different committees on public relations, theatre television, COMPO, taxes, state and local legislation, acetate film, theatre equipment and accessories, concessions, drive-in theatres, codes and ordinances, organization and membership, and film reviewing.

(Continued on back page)



### "Horizons West" with Robert Ryan, Julia Adams and Rock Hudson

(Univ.-Int'l, October; time, 81 min.)

A good western-type melodrama, photographed in Technicolor. Set in the post-Civil War days, the story has more than a fair quota of suspense and excitement in its depiction of the rise and fall of an unscrupulous Confederate major who aspires to build a vast western empire for himself. It is not, however, a pleasant entertainment, for it pits brother against brother and father against son. At times the action is quite brutal. Robert Ryan, as the avaricious major, is an unpleasant character throughout because of his callousness. The direction is competent and so is the acting. The color photography is fine:—

With the close of the Civil War, Ryan and Rock Hudson, his brother, return to the ranch of their father (John McIntire) near Austin, Texas. Ryan, embittered by the fortunes of war, determines to get rich quickly. He becomes involved in a poker game with Raymond Burr, a brutal land baron, whose wife, Julia Adams, was attracted to Ryan. When Ryan loses \$5,000 to Burr and offers him an IOU, Burr slaps his face. Humiliated, he forms a band of cattle rustlers and has great success raiding ranches. In due time he pays off the debt to Burr, including the slap. Suspecting that Ryan had been rustling his cattle, Burr kidnaps Hudson and tries to torture the information from him. Julia informs Ryan of his brother's plight, and he goes to Burr's ranch to rescue him. There, Burr is killed in the ensuing fight, but Ryan is absolved of all blame. Ryan then takes up with the willing Julia and sets out to build a great empire by any means possible. With the aid of crooked county officials, including the judge and sheriff, he gains ownership of a number of ranches through foreclosure and starts a reign of terror that results in considerable loss of life. His brother and father plead with him to stop his land grabbing, but to no avail. In due time the townspeople become infuriated by the wanton killings and decide to lynch Ryan. But Hudson, aided by Jim Arness, his father's foreman, rescue Ryan and put him in jail so that he will get a fair trial. Ryan, however, manages to escape to Mexico, killing Arness in the process. McIntire sets out for Mexico to bring his son back to face trial, and Hudson, appointed a deputy sheriff, sets out to do the same thing. Both catch up with Ryan, who uses his father as a shield to escape Hudson, but Hudson manages to kill his brother without harming his father.

It was produced by Albert J. Cohen, and directed by Budd Boetticher, from a story and screenplay by Louis Stevens.

Unobjectionable morally.

### "The Savage" with Charlton Heston and Susan Morrow

(Paramount, November; time, 95 min.)

An exciting U.S. Cavalry-versus-Indians action thriller, photographed in Technicolor against picturesque exterior backgrounds. Revolving around a white man who, from childhood, had been adopted by an Indian tribe and had grown up to think and act like an Indian, the well constructed story holds one's interest throughout and should satisfy, not only the action fans, but others, too. The pace is lively from start to finish, and considerable suspense is generated by the fact that misunderstandings on both sides result in the Indians and whites being on the verge of war. The closing reels are highly dramatic, for the hero, while posing as an Indian scout and leading the Cavalry into a death trap, finds himself torn between his loyalty for the white race and his adopted tribe. Charlton Heston is effective in the leading role, and the others in the cast are adequate. Worked into the plot is a slight but pleasant romance between Heston and Susan Morrow:—

As the only survivor of a wagon train attacked by Crow Indians, Heston, at the age of eleven, had been adopted by Ian MacDonald, chief of a Sioux tribe. Now grown to manhood, Heston is accepted by the other Sioux. One day, at a tribal meeting, one of the chiefs accuses the white soldiers of planning to violate their treaty by sending all Indians to a reservation, and urges that the tribe take to the

warpath. MacDonald urges caution and is promptly accused of speaking in this manner because his son is white. Heston declares his readiness to fight all enemies of the Sioux, and the chiefs agree that he should go to Fort Duane to learn what the soldiers had in mind. En route, Heston, dressed as a scout, rescues a soldier patrol from an attack by Crow Indians and is commended for his bravery. He finds his stay at the Fort pleasant because of the attentions of Susan Morrow, and learns from the commandant that Washington had not yet decided to move the Indians to a reservation. While on a picnic with Susan and her brother, a lieutenant, Heston sees Apache smoke signals in the distance and gallops away. He meets several Apache braves who inform him that Joan Taylor, his half-sister, had been captured by three soldiers, who in turn had been killed by Crow Indians, who had carried Joan away. Heston and the braves invade the Crow camp and rescue Joan. On the way back they encounter a soldier patrol headed by Richard Rober, an arrogant officer, who fires on Heston's party without giving them a chance to identify themselves. Joan falls dead. Heston returns to the Sioux camp, where MacDonald bitterly demands that the death of his daughter be avenged. Heston suggests that he use his friendship with the soldiers to lead them into an ambush. Meanwhile the commandant had received orders to move all Indians to a reservation, and he readily accepts Heston's offer to act as scout. In the events that follow, Heston uses the cavalry to settle an old score with the Crow Indians, then leads the soldiers to the Sioux ambush. The situation changes, however, when a wagon train with women and children joins the soldiers for protection. Heston, conscience stricken, cannot permit the massacre and, through clever strategy, prevents the Sioux from making a successful attack. Shocked, MacDonald orders an immediate attack on Fort Duane. Heston returns to the Sioux camp, explains his action and begs the chiefs not to go through with the attack. MacDonald, following the law of the tribe, hurls his lance at Heston for his traitorous actions, but he purposely aims at his shoulder so that he will not die. On the following day, MacDonald and his tribe deliver the wounded Heston to the Fort, and then depart peacefully.

Mel Epstein produced it, and George Marshall directed it, from a screenplay by Sydney Boehm, based on a novel by L. L. Foreman.

Family.

### "Apache War Smoke" with Gilbert Roland, Glenda Farrell and Robert Horton

(MGM, no rel. date set; time, 67 min.)

A good program action thriller, suitable for the lower half of a double bill. Revolving around the siege of a stagecoach station by Apache Indians during a 24-hour period, the story itself is rather sketchy and lacking in clarity, but the exciting fights between the station's defenders and the Indians, and Gilbert Roland's colorful portrayal of a jaunty bandit, more than compensate for the story's flaws. Since this is a western-type picture, however, the kind that is normally patronized by youngsters, it should be pointed out that several of the characterizations are hardly edifying. This is particularly true of Roland's characterization, for he is depicted as being a philanderer with women, even married ones, and it is clearly indicated that he had fathered more than one illegitimate child. The fact that the picture seeks to win sympathy for Roland, even though he makes no attempt to change his ways, makes it ethically objectionable for the youngsters:—

Shortly after a stagecoach arrives at the fortress-like station of which he is the manager, Robert Horton notices Apache smoke signals indicating that the tribe is on the warpath. He sees to it that a shipment of gold carried by the stage is stored away, and instructs the passengers to remain within the safety of the station. The passengers include Douglas Dumbrille, a U.S. Cavalry major, who had come to the station to join Barbara Raich, his daughter; Glenda Farrell, a middle-aged saloon queen who looked like a prim matron; Gene Lockhart, an officious executive of the stage company; and Patricia Tiernan, his traveling companion, a beautiful



brunette who had once spurned Horton. When Roland, a hunted bandit who was Horton's father, arrives at the station, Horton is put under pressure by Lockhart to make him leave, but the young man refuses because of the Apaches. Myron Healy, a scout, arrives at the station, closely pursued by the Apaches, and reports that the Indians were on the warpath because a renegade white had murdered several of their number. The Apaches make a brief attack on the station, then withdraw after giving Horton until sunrise to turn over "the guilty one." Suspicion centers on Roland, and a number of the defenders insist that he be turned over to the Apaches lest they all be killed, but Horton refuses to comply with their wishes. While waiting for the Apaches to strike, Roland makes an attempt to get possession of the gold but is stopped by his son's guns. Meanwhile Patricia tries unsuccessfully to renew her romance with Horton, much to Barbara's chagrin. When the Apaches launch a full-scale attack, Roland, unguarded, makes another attempt to get the gold, only to be stopped by Healey, who proves to be the man the Apaches wanted. Healey attempts to force Roland to ride out of the station, but Roland gains the upper hand on him, loads him on a horse, and drives the guilty scout into the arms of the awaiting Apaches, who immediately halt their attack. Roland then bids the grateful defenders a fond goodbye, and later, when the stagecoach resumes its journey, he jauntily trails it, his eye on the gold.

It was produced by Hayes Goetz, and directed by Harold Kress, from a screenplay by Jerry Davis, based on a story by Ernest Haycox. Adults.

### **"The Turning Point" with Edmund O'Brien, William Holden and Alexis Smith**

(Paramount, November; time, 85 min.)

One of the finest melodramas produced for a long time; it deals with the efforts of Edmund O'Brien, as head of a special crime investigating committee, to uncover corruption in his state's largest city. Given a semi-documentary treatment, the action is so realistic that one is made to feel as if watching the unfolding of a real-life occurrence. The action is always motivated logically, and for this reason it is always believable. The romance is interesting and offers a conflict in that Alexis Smith, who is loved by O'Brien, falls in love with William Holden, his best friend, a reporter who is at first cynical about the success of the investigation but who helps to track down the racketeers. The fact that O'Brien's father, a policeman, proves to be in league with the crooks and is murdered by them, adds to the story's dramatic power. There are two endings: in the one, Holden dies after being shot by a hired goon; in the other, he lives. This reviewer believes that the audience will get better satisfaction if the ending that shows Holden living is adopted:—

Because of his experience as a law professor, O'Brien is appointed by the Governor to head the special crime investigating committee. He asks Holden to join the committee in whatever capacity he wishes, but Holden declines because he believed that O'Brien had undertaken a hopeless task. Although Holden's cynical attitude arouses the antagonism of Alexis, O'Brien's sweetheart and chief research aide, she falls in love with him. Holden discovers that Tom Tully, O'Brien's father, is associated with Ed Begley, head of a crime syndicate that was trying to sabotage O'Brien's efforts. He confronts Tully with the facts and, by threatening to print them, compels him to agree to break with the gang. To prove his sincerity Tully, before delivering a file that the syndicate had ordered him to steal from the district attorney's office, has it photostated. The gang, learning of this move, murders Tully as well as his assailant to make it appear as if he had died in the line of duty. Holden tells Alexis the truth about Tully, and both agree that O'Brien must never know about it. Meanwhile O'Brien's investigation begins to bear fruit when he compels Begley to admit on the witness stand that he owned the Arco Securities Company, which was being used as a clearing house for his financial transactions with the underworld. Worried lest O'Brien subpoena the Arco records, Begley has his henchmen set fire to the Arco offices to destroy them. A number of people perish in the fire, and O'Brien, feeling that he and his committee had been the cause, decides to

resign and abandon the investigation. Holden then tells O'Brien of his father's connection with Begley, and persuades him to remain on the job. At this point O'Brien learns that Alexis and Holden are in love. To make his investigation successful, O'Brien tells the newspapers the truth about his father. As a result, the widow of the thug who had murdered Tully telephones Holden and offers to give him incriminating evidence against the syndicate. But before Holden can get the information from her, the woman is forced to hide out from the gang, and Holden, because of his persistent efforts to find her, is marked by the gang for death. The exciting climax has Holden shot by a thug in a crowded fight stadium, while O'Brien, having found the missing woman, rounds up the racketeers.

Irving Asher produced it, and William Dieterle directed it, from a screenplay by Warren Duff, based on a story by Horace McCoy. Adults.

### **"The Snows of Kilimanjaro" with Gregory Peck, Susan Hayward and Ava Gardner**

(20th Century-Fox, no rel. date set; time, 114 min.)

Based on Ernest Hemingway's classic short story about a popular writer and big-game hunter who relives his life, loves, adventures, ambitions and frustrations while he lies in an African hunting camp, dangerously close to death from an infection in his leg, this big-scale Technicolor production is at once absorbing, exciting and fascinating. The story unfolds by flashback as the hero mulls over his past life and, though it has a number of slow spots because of excessive dialogue, it grips one's attention from start to finish because of the constantly changing moods and colorful locales, such as the bush country around Mt. Kilimanjaro in Africa, Parisian streets and bistros, the swank Riviera, Madrid and its bull-rings, and a bloody battlefield at the height of the Spanish Civil War. Enhanced by the exceptionally fine color photography, the scenery and settings are arrestingly beautiful, and the shots of animals in Africa are thrilling to behold. A highly spectacular and exciting sequence is the one where the hero and his hunting party bob around in a rowboat in the midst of a swimming herd of hippopotamuses.

The story, though episodic, has considerable dramatic power, and the romantic interest is emotionally stirring. Briefly, it opens with Gregory Peck, as the writer-hunter, lying deathly ill with a gangrened leg in his hunting camp, attended by Susan Hayward, his wealthy wife, who waits for the arrival of medical aid. Convinced that he is about to die, Peck feels that he had not made the most of his life and, in his delirium, he retraces his past. He recalls how Leo G. Carroll, his scholarly uncle, had induced him at the age of eighteen to travel and become a real writer. His thoughts then flit to Paris where, as a man, he had fallen passionately in love with flirtatious Ava Gardner, with whom he lived happily while winning fame and fortune as a writer. But his desire to travel, rather than to establish a home, had depressed her, and when she learned that she was going to have a baby she had deliberately brought on a miscarriage out of fear that she would lose him. Eventually, his desire to cover a war in Damascus had caused her to leave him. Upon his return from Damascus, he had a brief affair with Hildegard Neff, a sophisticated Riviera sculptress, but he found himself yearning for Ava and left Hildegard after a quarrel. He then had joined the Loyalist army in the Spanish Civil War because he had heard that Ava was in it as an ambulance driver. He had found her during the height of a battle, mortally wounded, and had had a tearful reunion with her before she had died. Her death had depressed him, but in due time he had met Susan, who looked like Ava, and who married him in the hope that he would learn to love her. The climax has Susan performing an emergency operation on Peck's leg, thus saving his life and bringing him to the realization of her true worth.

The characterizations are not too clearly defined, but this does not spoil one's enjoyment of the picture. The acting of all is very good, with Peck outstanding in his role.

It was produced by Darryl F. Zanuck, and directed by Henry King, from a screenplay by Casey Robinson.

Adults.



It will be recalled that at last year's annual TOA convention, held in New York, the smaller exhibitor members of the organization started a revolt on the convention floor because of their dissatisfaction over the manner in which the TOA leaders were handling their problems. The protests were so strong that an attempt was made to declare the meeting a closed session so that the trade paper reporters present would not report the proceedings. This effort to muzzle the trade press was put to the convention for a vote and was defeated unanimously amid much applause.

Whether or not the problems of the smaller exhibitors received more consideration at this year's convention is not known, for this time the trade paper reporters were kept out of most of the business sessions, and the membership, as reported by Sherwin Kane, editor of *Motion Picture Daily*, "was not given an opportunity to express itself on the question."

In a news dispatch sent from Washington on September 17, *Motion Picture Daily* had this to say, in part, under the heading "Press Shut Out of Most TOA Sessions:"

"Press representatives, both trade and general, were more than a little bit exercised over the difficulties put in the way of their covering the convention.

"Organization officials to whom complaints were made disclaimed responsibility for the star-chamber sessions. The principal explanation given was that the subjects of arbitration and the government's 16mm. anti-trust suit comprised the main topics of discussion and TOA felt it could not open the discussions to the press in view of the fact that distribution has not authorized publication of the proposals. Most of the latter, however, have been aired from time to time in the trade press for the past several months.

"TOA also takes the position that since the government has named it a co-conspirator in the 16mm. suit its deliberations of the role it will take in that action has legal implications not ordinarily present in exhibitor organization discussion of such subjects and, therefore, it is obliged to bar the press.

"However, advance invitations to the press to attend the convention issued when it was certain those topics would be uppermost promised that 'only one' convention session would be closed. To date, it has been just the reverse. Only one session has been 'open.'

"Many of the trade press representatives who came long distances at considerable expense feel they would have been just as close to the sessions had they remained at home bases. The extent of most of their information has been limited to briefings at the end of the day by Herman Levy, TOA general counsel, and to bits of information they are able to glean from delegates.

"The press dissatisfaction is not limited to the closed-door sessions, either. There is complete confusion over arrangements for press conferences, time and place of meetings and changes in the printed program of convention activities. To date very little has gone according to schedule and the impatience of numerous delegates is evidenced by the many seen wandering about the hotel while the business sessions are in progress. It is a case of closing the meeting to the willing and opening it to the unwilling."

Among the actions taken by the TOA's board of directors this week was approval of a drive to organize new units in sections where none exist now.

The idea behind the drive, it was said, is to organize exhibitors "friendly to TOA." To become friendly toward the TOA, an exhibitor must first learn the ways and means by which the organization is handling the problems with which he is vitally concerned, and the only medium through which he can gain this knowledge is through the trade press. If the TOA leaders persist in keeping the trade press in the dark, no exhibitor will be blamed for suspecting their motives and thinking twice before joining the organization.

### THE TOA'S NEW OFFICERS

Alfred Starr, of the Bijou Amusement Company, in Nashville, Tenn., has been elected as president of the Theatre Owners of America to succeed Mitchell Wolfson, of Miami Beach, Fla.

Charles P. Skouras was reelected as chairman of the board.

Other officers elected by the TOA board of directors include: Walter Reade, Jr., of New Jersey, executive vice-president and chairman of the executive committee; E. D. Martin, of Georgia, Patrick McGee, of Colorado, John Rowley, of Texas, Roy Cooper, of California, and Myron Blank, of Iowa, as vice-presidents; Si H. Fabian, of New York, treasurer; Albert M. Pickus, Stratford, Conn., secretary; Mitchell Wolfson and M. A. Lightman, as co-chairmen of the finance committee; and Herman Levy, as general counsel.

### KERRIDGE ODEON THEATRES

G.P.O. Box 2191

Auckland, C.1. New Zealand

September 11, 1952

Mr. P. S. Harrison  
Harrison's Reports  
1270 Sixth Avenue  
New York 20, N. Y.  
Dear Mr. Harrison:

It is with interest we read in your July 5th issue of "Harrison's Reports" your article "Kind Words From Our Readers." We see that one reader has written to say that he has "Harrison's" for 23 years back and another has written that he has "Harrison's" back to 1935.

Now, I think I have written to you once before on this, but in our office we have "Harrison's" from 1931 onwards and at the end of each year we have had them bound in book form. Therefore we are in a position to give the footage and cast of any film during that period. You can imagine how valuable it is to us, particularly in the case of reissues, as we can give details on any film.

Our Managing-Director, Mr. R. J. Kerridge, started this valuable file many years ago when he was a theatre manager and he has seen to it that it has been kept right up to date. We now have a whole shelf of these books, all bound in leather, with "Harrison's Reports" and the year in gold letters on the front of each one and the name R. J. Kerridge on the bottom of the cover. We thought that these details might be of interest to you.

Yours faithfully,

(signed)

V. J. Clouston

Exhibition Manager

VJC:OHS



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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SATURDAY, SEPTEMBER 27, 1952

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### A FINANCIAL SUCCESS BUT A PUBLIC RELATIONS FAILURE

From all accounts reaching this paper it appears as if the exclusive large-screen theatre telecast of the Joe Walcott-Rocky Marciano heavyweight championship bout was a huge success from the financial point of view. Some fifty theatres in thirty cities from coast to coast reported capacity business, and in many cases even standing room was completely sold out.

Admission prices ranged from \$2.50 to \$5.00, depending on the location of the theatre. In New York City, for example, eight theatres carried the fight telecast, charging an average general admission price of \$3.60, with some of the theatres charging \$4.80 and \$5.00 for loge seats. The Warner Theatre in New York charged \$4.50 for general admissions and \$5.00 for loge seats. A general admission price policy was followed by all the theatres, with two or three of them selling reserved seats in special sections, such as the loges.

Although the theatre telecast was a success financially, HARRISON'S REPORTS doubts very much if it was a success from the public relations point of view because of the failure of the theatres to follow a reserved seat policy. Many persons who attended the telecast must have been irked over the necessity of scrambling for a decent seat after plunking down \$3.60 and upwards as an admission price. In order to be assured of a fairly good seat, those who bought tickets in advance had to arrive at the theatres several hours before ring-time, unless they were among the very few who were fortunate enough to purchase reserved seats in the few theatres that made such seats available.

This writer knows a number of people who wanted to see the fight in the theatres and who did not mind paying between \$3.60 and \$5.00 for the privilege, but each refused to buy a ticket because he felt that, at those prices, he was at least entitled to know that he could come to the theatre at a time to suit his own convenience and be assured of a reserved seat.

There seems to be no logical reason why a reserved seat policy was not followed by the theatres telecasting the fight. Such a policy would not have put them to greater expense, for special tickets had to be printed anyway. But even if it did cost the theatres a few dollars more for printing, and even if several extra ushers may have been required to direct people to their seats, the cost would have been infinitesimal when compared with the value of the good will gained from satisfied patrons.

It should be borne in mind that, as a general rule, those who attend major sports events rarely attend them alone. They either go with a friend or make up a party of two or more couples. Moreover, their decision to attend the event is generally reached several weeks before it takes place, and the usual practice is to buy tickets for reserved seats in advance so that plans may be made to meet and have dinner before attending the event. But the manner in which the theatres handled the telecast of the Marciano-Walcott fight prevented most people from planning such an enjoyable evening, for they had to rush home from work, gulp their dinner and rush to the theatre early in order to get a fairly

desirable seat, even though they had bought their tickets in advance. And if a party of two or more couples did not get to the theatre early enough, they found themselves unable to find seats together and had to split up in different parts of the theatre, thus spoiling the comradery they had hoped to enjoy.

Although theatre television is still in its infancy and our experience with it to date has been confined to sports events, its potential box-office value has been fully demonstrated by the crowds that packed the theatres and willingly paid a substantial admission price to see simultaneously an event taking place hundreds and thousands of miles away and to enjoy the feeling of immediacy and of active participation.

Let us keep in mind, however, the fact that the Marciano-Walcott fight telecast was available in only fifty theatres throughout the country with a seating capacity of approximately 125,000, and that there was enough avid public interest in the fight to fill that limited number of seats easily. The capacity business done by these fifty theatres does not necessarily mean that the majority of the people who attended the telecast were satisfied to scramble for seats after buying their tickets in advance and paying a substantial tariff. And there is no way of estimating how many more thousands would have been happy to purchase tickets if a reserved-seat policy had been established. This is evidenced by the fact that the Crown Theatre, in Chicago, and the Academy of Music, in New York City, which had reserved-seat sections at \$4.80, sold out these reserved seats long before their \$3.60 general admission seats.

The exclusive televising of major sports and other events offers exhibition a golden opportunity to supplement their declining box-office receipts from time to time, but we will be killing the proverbial goose that lays the golden eggs unless we begin now, when theatre television is still in the early stages of development and expansion, to use better show business judgment in making special telecasts available to the public in a manner that shows due consideration for the advanced admission prices we are asking them to pay.

### A WELCOME CHANGE

The good news this week is the announcement that Howard Hughes has sold his controlling stock interest in RKO Radio Pictures to a syndicate headed by Ralph Stolkin, a young and highly successful Chicago business man.

This paper terms the announcement "good news" because, ever since Hughes gained control of RKO in May 1948, the company has lost considerable prestige and has been piling up losses at an appalling rate. Several weeks ago the company reported that, for the first six months of this year, it showed a net loss of \$3,712,834 after all charges, as compared with a net loss of \$734,720 for the same period of 1951.

Under Hughes erratic regime, the quality of RKO product deteriorated, and the tremendous losses suffered were due mainly to the fact that the studio did not provide the RKO distribution organization with sufficient pictures to support its vast worldwide field force and home office. Once noted for the fine quality of its own pictures, the RKO studio, under Hughes unpredictable personal supervision,

(Continued on back page)



**"The Thief" with Ray Milland**

(United Artists, Oct. 10; time, 85 min.)

Produced and directed with great skill, the value of this spy melodrama lies in its novelty, which offers good exploitation possibilities, for not one word of dialogue is spoken by any player throughout the film, and yet the action is crystal-clear. One can easily realize Ray Milland's inner conflict, the result of being a traitor to his country. What drew him into the espionage ring is not explained, but his guilt is painted clearly on his face and in his actions. Mr. Milland's acting is extremely realistic. Martin Gabel, too, does well in his part as the chief secret agent—he is and looks the menace. There is no comedy relief. The melodramatic action that takes place on the upper floors of the Empire State Building are highly exciting, and the scenes should prove of interest to those who have not visited New York and have not seen this skyscraper. The photography is clear:—

Milland, a prominent scientist in the field of nuclear physics, passes secret information to agents of a foreign power. His work in a Government laboratory enables him, at great risk, to photograph top secret papers with a microfilm camera, and through an elaborate system by which the microfilm is handed from one agent to another it eventually gets into the hands of an agent in New York who promptly boards a trans-ocean plane. It is obvious that Milland manifestly regrets his connection with the spies, but fears to break loose. Complications arise when one of the contact agents is accidentally killed by an automobile. The microfilm found on his person comes to the attention of Government security agents, who immediately place all persons in the laboratory, including Milland, under surveillance. Alerted to the danger, Milland escapes to New York and goes to a prearranged hideout, where he finds instructions to meet Rita Vale, a female agent, on the 86th floor of the Empire State Building. There, an FBI agent shadowing Rita, recognizes Milland just as she gives him instruction to leave the country on a foreign freighter. The agent chases Milland to the very top of the building, where Milland, desperately trying to evade arrest, causes the man to fall several floors to his death. Milland then hurries to the wharf to board the freighter, but conscience-stricken over the murder, and realizing that he will never find peace in flight, he foregoes escape and decides to surrender to the FBI.

Clarence Greene produced it, and Russell Rouse directed it, from a story written by themselves.

General audiences.

**"Willie and Joe Back at the Front" with Tom Ewell and Harvey Lembeck**

(Univ. Int'l, October; time, 87 min.)

A good program comedy. It is a sequel to "Up Front," which dealt with the misadventures of "Willie" and "Joe," the World War II doughboy characters created by Bill Mauldin in his nationally syndicated cartoon. This time the hapless boys are recalled by the Army from civilian life and, to evade front-line service in Korea, volunteer for special duty in Tokyo, where they get themselves into all sorts of predicaments when they innocently aid a gang of smugglers dealing with the enemy. It all adds up to a laugh-provoking mixture of farce and slapstick that should keep audiences thoroughly entertained. Tom Ewell repeats his characterization as "Joe," and Harvey Lembeck is cast in the role of "Willie," which part was played by David Wayne in the first picture; both are effective. Added interest is given the proceedings by the fact that the scenes in Tokyo, where most of the action takes place, were shot on actual locations:—

Recalled by the Army, Ewell and Lembeck volunteer for special duty at a base near Tokyo to delay serving in Korea. The "special duty" turns out to be far from pleasant when they find themselves serving as guinea pigs for tests of all types of army equipment, including bullet-proof vests. Given leave, the boys go to Tokyo, where they are enticed by Marie Blanchard, a seductive Eurasian, who cleverly involves them with Russell Johnson, a renegade American engaged in

smuggling, after they get into a mix-up with military police in an off-limit Japanese bathhouse. Johnson wins the boys' friendship under the guise of hospitality. The military police finally catch up with the boys, and under questioning they mention the name of Johnson, whom military intelligence had been trying to trap for months. Barry Kelley, the commanding general, frees the boys and orders them followed. Johnson tells the boys a tall story about rival "importers" hijacking his shipments of crabmeat, and induces them to borrow an Army truck to make a delivery of the crabmeat to a local airport. Actually, the tins contained high explosives, intended for shipment to the enemy in Korea. Kelley and his aides trail Ewell and Lembeck after permitting them to borrow the truck, but the boys, believing that Kelley's car was that of a hijacker, shoot at it and lead it a hectic chase. They end up at the airport and help load Johnson's private cargo plane just as the general catches up with them. When told that they would probably face a firing squad for aiding Johnson, Ewell dejectedly throws a spare can of "crabmeat" in the path of the departing plane, blowing it to bits. This incident makes heroes of the boys, and they are shipped back to the States before they can further disrupt the Army's pleasant relations with Japan.

It was produced by Leonard Goldstein, and directed by George Sherman, from a story by Lou Breslow and Don McGuire, who both collaborated on the screenplay with Oscar Brodney.

Suitable for the family.

**"Night Without Sleep" with Linda Darnell, Gary Merrill and Hildegard Neff**

(20th Century-Fox, Nov.; time, 77 min.)

This psychological melodrama misses fire mainly because it is all talk and no action. Revolving around a young composer who awakens from a drunken stupor with a frightening suspicion that he had killed someone, and who recalls hazily the events of the preceding night, the story, which unfolds by the flashback method, with one flashback within a flashback, is a dull, plodding, lifeless affair that spreads itself thin with endless dialogue that will hardly sit well with the general run of audiences. It is a dreary drama, completely devoid of comedy relief, and lacking in genuine emotional impact. The players try hard to make something of their roles, but they cannot overcome the depressing story and excess of dialogue:—

Gary Merrill, a brilliant young composer addicted to drink, awakens at dawn in the country home of his wealthy wife, convinced that he had murdered someone during the night. But he cannot remember if it had been June Vincent, his nagging wife; Hildegard Neff, his mistress; or Linda Darnell, his new-found actress-friend. As he reconstructs the events of the preceding twenty-four hours, Merrill finds reason to believe that he could have killed any one of them. He recalls that he had quarrelled with June over her objections to his drinking; that he had been two hours late for a dinner date with Hildegard who, irked, had thrown a glass of water in his face; and that he had fallen in love with Linda, with whom he had spent most of the night after meeting her at a cocktail party. He recalls also that he flew into a rage when Linda urged him to quit drinking and resume composing, and that later, when he had visited Hildegard, she had threatened to blackmail him because he had admitted his love for Linda. Merrill's thoughts return to the present, and by telephoning both Linda and Hildegard he quickly establishes that both are alive. Relieved, he makes his way to the bedroom of the house and freezes in his tracks when he sees the body of his wife on the floor. He then recalls having strangled her in a drunken rage. Realizing that he had become a homicidal dipsomaniac, Merrill gives himself up to the police.

It was produced by Robert Bassler, and directed by Roy Baker, from a story by Elik Moll, who collaborated on the screenplay with Frank Partos.

Adult fare.



### "The Lusty Men" with Susan Hayward, Robert Mitchum and Arthur Kennedy

(RKO, October; time, 113 min.)

Set against a background of top rodeo meets, "The Lusty Men" is an effective dramatic account of a woman's struggle to keep her marriage from going to the dogs when her cowpoke husband becomes a rodeo champion and starts to live "high on the hog." The one criticism that may be made of the story is that it could of been told in less than the 113 minutes it takes to unreel; the rodeo competition sequences, though exciting, are repetitious. Susan Hayward is outstanding as the harassed young wife who is plagued by the instability of Arthur Kennedy, her husband, and by the constant fear that rodeo competition will either kill him or cripple him for life. Robert Mitchum, as a one-time rodeo star who manages Kennedy and who falls in love with Miss Hayward, is cast in a sympathetic role. Kennedy is competent as the husband who lets success go to his head but eventually sees the error of his ways. The closing scenes, where Mitchum, goaded by Kennedy, proves that he is still a champion but dies from mortal wounds received in the rodeo ring, are dramatically stirring:—

After eighteen years of rodeo competition, Mitchum returns to Oklahoma penniless, although he had earned a fortune in prize money. He meets Kennedy, a young cowpoke, and Susan, who were saving to buy a small ranch so that they might become independent. Kennedy helps Mitchum to obtain a job as a cowhand, and asks him to teach him the arts of the rodeo so that he might earn enough money to buy the ranch soon. Susan opposes the idea, for she had found security in her marriage and feared anything that might disrupt it. When Kennedy proves himself to be a capable rider and roper, Mitchum, discouraged with the low pay of a cowhand, agrees to coach Kennedy and manage his rodeo career for fifty per cent of the "take." Kennedy's decision stuns Susan and makes her antagonistic towards Mitchum, but she goes along with her husband. With Mitchum as his tutor, Kennedy is a big winner from the start in one rodeo after another, but success goes to his head and, while Susan tries to save the prize money for the ranch, he develops a taste for good whiskey and bad women. Mitchum joins Susan in an effort to bring Kennedy to his senses, but to no avail. Having fallen in love with Susan, Mitchum asks her to leave Kennedy and marry him. Although she refuses, he agrees to continue to help get Kennedy back on the right track. She gives him an appreciative kiss just as Kennedy arrives on the scene. Angered, Kennedy calls Mitchum a cowardly has-been who had been riding his coat-tails and making love to his wife behind his back. Stung, Mitchum decides to compete against Kennedy in the rodeo, even though he was out of condition. In the ensuing contests Mitchum proves himself still a champion, but he suffers a fatal injury and dies when his foot catches in a stirrup and he is dragged beneath the pounding hoofs of a wild bronc. This tragedy brings Kennedy to his senses; he leaves the rodeo circuit forever, and heads for Oklahoma with Susan to settle down on a ranch of their own.

It was produced by Jerry Wald, and directed by Nicholas Ray, from a screenplay by Horace McCoy and David Dortort.

Adults.

### "Springfield Rifle" with Gary Cooper, Phyllis Thaxter and David Brian

(Warner Bros., Oct. 25; time, 93 min.)

Although decked out with a top-flight star, a first-rate supporting cast, and color photography by the Warner Color process, there is little to distinguish "Springfield Rifle" from countless other historical westerns. It is a good picture of its kind, with plentiful action and excitement to keep the lovers of such ingredients happy, but there is little in it that is different enough to appeal to movie-goers who are not ordinarily attracted to outdoor films. The title is misleading, for the story has little connection with the history of the Springfield rifle, which is brought into the action in an insignificant way. The direction and acting are competent, but not much can be said for the quality of the color photography:—

The complex story takes place during the Civil War, and revolves around the problems faced by the Union forces stationed in the west because raiders and Southern sympathizers prevented them from obtaining sufficient horses to mount a Spring offensive. Wilton Graff, the commanding

colonel, had been denied permission to establish a spy system to combat the well organized espionage of the Confederates, because Washington felt that spying was beneath the honor of Army men. To overcome this problem, Graff, aided by several trusted officers, arranges with Gary Cooper, a Cavalry major, to commit a cowardly act so that he might be court-martialed and cashiered out of the army, thus putting him in a position to seek out and join the raiders. The plan works to perfection, and Cooper, drummed out of the fort in disgrace, soon discovers that David Brian, a rancher who sold horses to the Union forces, was the secret leader of the raiders. Cooper finds it relatively easy to win Brian's confidence and join up with him. Meanwhile Cooper is plagued by a domestic problem: He is not trusted by Phyllis Thaxter, his wife, because of his suspicious actions, and his 'teen-aged son, unable to stand his father's disgrace, had run away from home. Through a series of clever maneuvers, Cooper succeeds in having Brian killed in a skirmish with Union soldiers, thus enabling him to assume leadership of the raiders and to learn the identity of the Union traitor who had supplied Brian with information that helped him to steal the horses consigned to the Union forces. The traitor turns out to be Paul Kelly, a top Union officer, who now tries to deal with Cooper. In the events that follow, Kelly learn that Cooper is a counter-spy and he deserts to the raiders to save himself, but Cooper, aided by a small group of Union soldiers equipped with the new Springfield rifle, wipes out the raiders and captures Kelly. It ends with Cooper reinstated as an officer with high military honors, while his proud wife and soon look on.

It was produced by Louis F. Edelman, and directed by Andre DeToth, from a screenplay by Charles Marquis Warren and Frank Davis, based on a story by Sloan Nibley.

For the family.

### "Everything I Have is Yours" with Marge and Gower Champion and Dennis O'Keefe

(MGM, October; time, 96 min.)

A pleasing entertainment, photographed in Technicolor. It is a simple story with music and dancing, told interestingly, and with many situations that are full of human appeal. It revolves around two married hoofers who score a hit on Broadway, with the wife compelled to forego her career when she discovers that she is pregnant. The complications stem from the wife's desire to resume her career, and from the husband's unwillingness to let her desire spoil their happy life at home. The usual hard feelings set in, but in the end true love conquers false pride and they get together again. There is some light comedy here and there. Marge and Gower Champion are likeable and they give a good account of themselves in the principal roles. The song and dance numbers are very good:—

Marge and Gower, married for two years, score a success on Broadway as a dance team in a show produced by Dennis O'Keefe. Marge's career comes to an abrupt end, however, when she discovers that she is pregnant. Monica Lewis, her understudy, replaces her. As the months slip by, Gower becomes a top favorite on Broadway, and he and Marge move to a dream house in Connecticut, where Marge spends her time being a perfect housewife and caring for their tiny daughter. By the time the child reaches her fourth birthday, Gower co-stars with Monica in five successive hits. Meanwhile Marge is eager to resume her career, but her mere mention of it angers Gower, who liked coming home to a loving wife and baby. Monica's easy familiarity with Gower, and the fact that Marge had been seeing O'Keefe about a script for a new show, lead to the first serious quarrel between Marge and Gower. Their strained relations make Marge unhappy, and she decides to forget about resuming her career, but a few thoughtless remarks by Gower causes her to change her mind, and she concludes a deal with O'Keefe to star in his new show. This, coupled with several other misunderstandings, results in a separation between the couple, even though both are heartsick and lonesome for each other. O'Keefe, aware of their true love, tries to bring them together, but neither is willing to take the first step towards a reconciliation. O'Keefe finally solves the impasse by visiting Gower and mentioning in an unconcerned way that Marge is ill. This news has the desired effect on Gower, who hurries to Boston, where Martha was appearing. Once they meet, they become reconciled, and it all ends with Gower joining Marge's show.

George Wells wrote the screenplay and produced it, and Robert Z. Leonard directed it.

Fine for the family.



concentrated mainly on pictures that were based on tasteless themes with a heavy accent on sex.

Unconfirmed rumors that the new syndicate planned to liquidate the studio and to dump the huge backlog of RKO film on the television market were quieted by Mr. Stolkin in the following statement:

"We expect to continue to produce motion pictures as a major studio operation. We believe that a number of substantial economies can be effected, and at the same time we expect to add to the present staff the ablest management and talent available.

"We are studying most carefully the production and distribution of television films, but we want to make it clear that at this time we have no intentions of releasing any of the studio's stock of films for television.

"Such a move is part of a much broader economic question involving tremendous investments on the part of theatre owners and it is our intention to assist exhibitors in every way possible to protect these investments."

It is believed that Mr. Stolkin will become chairman of the company's new board of directors, and that Ned E. Depinet will continue as president in full charge of world-wide distribution.

If any one is qualified to guide the destinies of a major film company, it is Ned Depinet, a veteran film man of acumen and wide experience, who has long been a notable asset to the entire motion picture industry, but not even six men like him could possibly cope with the callous eccentricities of a Howard Hughes, whose inefficient leadership put RKO on the brink of disaster.

Although he is only thirty-four years old, Mr. Stolkin's rise in the business world has been sensational, and there is every reason to believe that he and Depinet will provide RKO with the type of dynamic leadership that will enable it to regain soon its former glory as one of the foremost major film companies.

## MORE ON THE ARBITRATION BREACH

Alfred Starr, newly-elected president of the Theatre Owners of America, has taken sharp issue with the statement issued last week by Abram F. Myers, National Allied's general counsel and board chairman, who, irked by last-minute changes suggested by TOA representatives and film company lawyers in connection with the arbitration draft, declared that he was "not encouraged to believe that there will be an arbitration system for many months, if ever."

Addressing the TOA convention at its final session on Thursday (18), Starr stated that the changes suggested by TOA and the companies were "inconsequential," and that, unlike Myers, he is not discouraged over the prospects of arbitration. In fact, Starr added, "arbitration is here now."

Myers, however, insists that some of the changes suggested were "sweeping." This week he told *Motion Picture Daily's* Washington correspondent that "one TOA proposal was, to say the least, revolutionary," and that "one of the distributor proposals would have weakened the meager provisions against the spread of competitive bidding."

Just who is right and who is wrong will have to wait until the details of the arbitration draft are made public. Meanwhile, no formal effort was made this week by any of the interested parties to heal the breach or to restore harmonious discussions.

## "The Blazing Forest" with John Payne, William Demarest and Agnes Moorehead

(Paramount, December; time, 91 min.)

Good melodramatic entertainment, photographed in color by the Technicolor process. Although the human interest situations are few, there is plentiful thrilling melodramatic action. It is a lumbercamp melodrama, showing the felling of trees, the cutting of them into smaller logs, and the methods employed to transport them. The situation where William Demarest loses control of a loaded truck he was driving downhill is highly thrilling. The forest fire is highly realistic, with the forest rangers making every effort to put

it out, not only to prevent its spreading, but also to save lives. The romance is charming; towards the end it touches one's heartstrings. The color photography enhances the natural scenery:—

Since the death of her lumberjack husband, Agnes Moorehead worked her little farm and held onto a small patch of timber as a nest-egg for Susan Morrow, her orphaned niece, whom she had reared from babyhood. Because of Susan's desire to live in the big city, Agnes decides to sell her timber and accompany her. Unable to make a deal with the big timber companies, Agnes appeals to William Demarest, a grizzled lumberjack who had once courted her, and he in turn persuades John Payne, a tough logging foreman, to cut the timber while he (Demarest) advanced wages for the crew. Payne is unhappy when he discovers that Richard Arlen is a member of the crew, but he agrees to keep him on as long as he does his work. Susan is attracted to Payne, but since he does not seem to have any time for her she welcomes the attentions of Arlen. Payne, however, warns Arlen against playing any tricks on the girl. Susan notices the bad blood between both men and learns from Arlen that Payne is his brother. Susan becomes jealous when she sees Payne with Lynne Roberts, a beautiful woman, but she feels ashamed when she learns that Lynne is Arlen's estranged wife, whom Payne had brought to the camp in the hope of effecting a reconciliation. His efforts, however, are in vain. In the course of events, Arlen, running away from the sheriff to escape arrest on an embezzlement charge, hops on a truck being driven by Demarest down a mountain trail. The truck, overloaded, gets out of control, plunges into a ravine, catches fire and sets the forest ablaze. Demarest, though injured himself, drags Arlen to the safety of a stream while the fire spreads around them. By means of a helicopter, Payne rescues Demarest, but Arlen, having died, is beyond aid. By the time the timber job is finished Susan and Payne, very much in love, decide to marry. Meanwhile Agnes becomes so accustomed to caring for the injured Demarest that she decides to look after him for the rest of her days.

William Pine and William Thomas produced it, and Edward Ludwig directed it, from a story and screenplay by Lewis R. Foster and Winston Miller.

Suitable for all.

## "Under the Red Sea"

(RKO-Lesser, October; time, 67 min.)

This is a documentary film, suitable chiefly for art houses and for such of the regular theatres as cater to the educated type of picture-goers. It deals interestingly with life in the deep waters of the Red Sea, that narrow body of water separating Egypt and Arabia.

The picture was produced and photographed by an expedition headed by Dr. Hans Hass, Viennese director of the Undersea Research Institute at Vaduz, Lichtenstein, who appears in the picture along with Lottie Berl and others.

Dr. Hass is able to prove that fish have a language of their own, that they hear, not any sound, but music, and that certain fish, particularly sharks, are guided in attacking their prey by a radar system of their own. The doctor proves this by the use of sensitive sound equipment.

Many of the undersea scenes, consisting of coral formations, are interesting.

The scenes of the fish of different kinds, too, are interesting, particularly those that show a giant manta ray, a villainous creature with a 22-foot "wingspread," which flops its way through the subsurface like a monumental bat. Another huge monster is the spotted whale shark, about forty feet long.

In one of the sequences the mate of the giant manta attacks Lottie Berl and she, becoming unconscious, sinks to the bottom of the sea. Two members of the crew dive in search of her and discover her just in time to save her life, for her oxygen had given out and she would have suffocated to death. Speedy first aid restores her.

Children, too, might enjoy it.



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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XXXIV****SATURDAY, OCTOBER 4, 1952****No. 40****HARRY "POP" SHERMAN**

The industry as a whole has suffered a grievous loss in the sudden passing of Harry Sherman, the veteran producer.

Affectionately known throughout the industry as "Pop," Sherman died Thursday night (25) in Cedars of Lebanon Hospital in Hollywood after undergoing what was believed to be two minor operations.

"Pop" Sherman was a true pioneer of the motion picture industry. He began his career as an exhibitor, operating a theatre circuit in the Minneapolis area, and subsequently entered the distribution end of the business and operated exchanges in the midwest and northwest. At one time he controlled the western distribution rights to "Birth of a Nation."

Sherman switched to the production end of the business in 1916, and was associated with Pathe and MGM until 1935, when he formed his own Harry Sherman Productions, which turned out more than fifty of the popular Hopalong Cassidy westerns. In recent years he produced such pictures as "Buffalo Bill," "The Kansan," "Woman of the Town," "Tombstone," "American Empire," "Ramrod" and "Four Faces West," the latter, released in 1948, being his last film.

At the time of his unexpected death, Sherman was about to conclude a deal for the production of twelve pictures, with shooting slated to start in December.

Throughout the years Harry Sherman produced pictures that were, not only of good quality, but also decent and clean, as well as commercially saleable. It is indeed regrettable that the industry let him remain idle during the past four years, after he had served it so well by making box-office pictures.

Harry Sherman had intelligence, brains and a heart as big as a mountain. His passing will leave the motion picture industry very much poorer indeed. He will be long missed by those who were fortunate enough to have been his close friends, as well as by all who were associated with him throughout his honorable career in the business.

**CINERAMA**

Entertainment history was made this week at the Broadway Theatre in New York City, when Cinerama, the new motion picture projection system that creates an illusion of three-dimensional effects, was unveiled for the first time to a highly enthusiastic audience that was startled and thrilled by breathtaking scenes of pageantry and action projected in a

way that seemingly made them feel like participants in what they saw on the screen.

The astonishing illusion of reality created by Cinerama is demonstrated fully by the depiction of a Coney Island roller-coaster ride. The feeling of realism is so intense that the viewer feels as if he is in the roller-coaster and experiences all the sensations that one gets in the pit of the stomach caused by the steep dips and hairpin turns of such a ride. The same holds true in the depiction of a cross-country airplane ride; one experiences the dizzy sensations of banking steep turns, flying under bridges, barely missing mountain tops and landing, just as if he were a passenger in the plane.

To create these effects of real life, the Cinerama process utilizes three standard projectors, six sound tracks, and a huge curved screen. The picture projected is made especially for the process with a special Cinerama camera that photographs three strips of film at the same time, with the camera adjusted to reproduce a picture that is almost a complete half-circle, 146 degrees wide and 55 degrees high. Each of the three strips of film are projected onto the screen by the three standard projectors set up in three separate booths—one in the center of the theatre and two on the sides. Each projector throws a picture that fills one third of the giant screen, which measures 51 feet from tip to tip and is 25 feet high, and the three pictures thus projected dovetail into one big picture that is sharp and has great depth of focus.

The screen itself is not one great sheet, but is made up of 1100 vertical strips of perforated tape set at angles like louvres of a sideways Venetian blind. To the audience, however, it looks like an unbroken flat surface.

Another important feature that heightens the realistic illusion of Cinerama is its so-called "stereophonic" sound. Through speakers behind the screen, and on the sides and in the rear of the theatre, the sound itself moves from place to place along with the action on the screen. For instance, if a motor boat roars across the screen, the noise of its engine seems to travel across the screen and roar away in the actual direction it is following.

To demonstrate Cinerama, Merian C. Cooper and Robert L. Bendick produced a series of Technicolor short subjects under the overall title of "This Is Cinerama." The program includes the roller-coaster ride; a ballet at the La Scala Theatre in Milan, including the finale from Act II of "Aida"; a helicopter

(Continued on back page)



### **"The Hour of 13" with Peter Lawford and Dawn Addams**

(MGM, Nov.; time, 79 min.)

Produced in England by MGM, this is an interesting jewel thief-murder mystery melodrama, one that should make a strong supporting feature in double billing situations. It is a remake of MGM's "Mystery of Mr. X," produced in 1934 and starring Robert Montgomery. The action is somewhat gruesome because of eleven murders committed by a pathological killer, but there is plentiful light comedy provided by Peter Lawford as a charming jewel thief, whose path crosses that of the killer, a circumstance that leads to Lawford's eventual regeneration. The closing scenes, where Lawford tracks down the killer and fights him to the death in a furious battle adjoining an open elevator shaft, are highly exciting. The romance between Crawford and Dawn Addams, as the daughter of Scotland Yard's commissioner, is pleasant. The locale is London in 1890:—

The murder of seven policemen in different parts of London by a killer who called himself "The Terror" baffles Scotland Yard. One night Peter Lawford, a suave jewel thief, steals a valuable diamond necklace at a society ball and, after extracting the jewel, throws the chain and clasp out of a window. It lands near a dead policeman — the latest victim of "The Terror" — and the police naturally associate the murder with the robbery. Aware that he will not be able to dispose of the jewel until the killer is caught, Lawford, through clever trickery, manages to become friendly with Dawn, whose father was the Commissioner of Scotland Yard. This enables Lawford to propose his own idea about how to catch the maniacal murderer. Roland Culver, Superintendent of Scotland Yard, does not think much of Lawford's idea, and he begins to suspect that Lawford himself is implicated in the crime. He begins a secret investigation of Lawford and has him shadowed constantly, but Lawford manages to outwit Culver. Meanwhile he and Dawn had fallen in love, and she presses him for a marriage date. When the eleventh policeman is murdered, Culver intensifies his investigation of Lawford. Knowing that he will be trapped, Lawford, after deducing that "The Terror" will try to kill his twelfth victim in a warehouse district, goes there disguised as a policeman. His hunch proves correct when "The Terror" leaps at him from the shadows and, after an exhausting fight, he subdues the killer. By this time Culver had traced the jewel theft to Lawford and he places him under arrest, but there is every indication that his courageous action in trapping the killer would not be forgotten when he faces trial.

It was produced by Hayes Goetz, and directed by Harold French, from a screenplay by Leon Gordon and Howard Emmett Rogers, based on a novel by Philip MacDonald. Unobjectionable for the family.

### **"Strange Fascination" with Hugo Haas, Cleo Moore and Mona Barrie**

(Columbia, no rel. date set; time, 80 min.)

As in "Pickup" and "The Girl on the Bridge," his two previous efforts, Hugo Haas has once again undertaken the chores of writer, producer, director and star of "Strange Fascination." And he has once again used as his theme the moral disintegration of a middle-aged man who becomes involved with a sexy blonde who traps him into marriage. It is a sordid drama, void of humor, best suited for adult audiences who do not mind unpleasant themes. As the middle-aged concert

pianist who is reduced to a tawdry existence, Haas tries to win sympathy for himself, but his dilemma does not touch the spectator because he is motivated by lust for a younger woman. Cleo Moore is sex personified as the buxom blonde who inveigles Haas, but her acting can stand improvement. The ending, which finds Haas reduced to the status of a Bowery bum, is depressing:—

Haas, a famed but penniless European pianist, accepts the offer of Mona Barrie, a wealthy widow, to come to the United States under her sponsorship. The night before his opening in Philadelphia, Haas, dining in a cafe, inadvertently disturbs Cleo Moore, a dancer. Peeved, she attends his concert with plans to upset him, only to be captivated by his playing. She visits his dressing room after the concert and apologizes for her intentions. They become friends and he takes her out to dinner. Shortly after he returns to his New York apartment after a successful tour, Cleo comes to see him and persuades him to take her under his roof to escape possible bodily harm from Rick Vallin, her dance partner, with whom she had split. In the weeks that follow, her youth and sexiness stir his middle-aged libido and he persuades her to marry him. He is happy with her for a while, but he eventually begins to torture himself with jealousy over her past boy-friends. His troubles multiply when a series of concerts that had been arranged for him is cancelled. He soon finds himself penniless and moves to a tawdry apartment. Cleo secures employment as a model, but Haas makes her quit when she starts accepting favors from more and more men. He telephones to Mona for a loan, but she, disappointed over his marriage, turns him down. Aware that Cleo will leave him unless he can support her in style, Haas, in desperation, mangles one of his hands in a printing press to collect \$50,000 insurance. The insurance company, however, denies his claim when they obtain proof that the injury was not accidental. Haas suffers a final blow when Cleo leaves him to take up with her former dance partner. He goes completely to pieces, ending up on the Bowery, where he plays the piano with one hand in a Salvation Army center.

Strictly adult fare.

### **"Tropical Heat Wave" with Estelita and Robert Hutton**

(Republic, Oct. 1; time, 74 min.)

A moderately amusing program comedy with some music; it should serve its purpose as the lower half of a double bill in secondary situations. The story moves along at a snappy pace, but it has little substance and is rather inane. The several songs sung by Estelita are ordinary, and the comedy, much of it in a slapstick vein, fails to provoke more than a few laughs. As a matter of fact, the players try hard to make more of the material than it really offers, but their efforts do not make much of an impression on the spectator:—

Attracted to Estelita, a singer in a New York nightclub owned by her uncle, Grant Withers, a big-shot racketeer, forces the uncle to sell him a half-interest in the club. Estelita defies Withers and, in an attempt to elude him, she has an encounter with Robert Hutton, a handsome stranger, who had just moved into the same apartment house where she lived. Eager to know Hutton better, Estelita masquerades as a maid in his apartment and brings about a misunderstanding between him and Kristine Miller, his fiancée, whose father was the dean of Clanton College. Estelita then



discovers that Hutton is a professor who was preparing a thesis on the case histories of criminals, but that he was having difficulty because crooks were reluctant to talk to him. Because of the situation at the club, Estelita knows that crooks talk only to each other, and she convinces Hutton that, to get his information, he must act like a crook and compete with Withers. She then spreads the word among Withers' henchmen that a new mastermind, calling himself "The Professor," was in town, and that they would find it more advantageous to work for him. Withers blows up when he learns that his hoods were spilling their life stories to his new "rival;" he imports two Chicago killers to "get" Hutton and Estelita. The killers pick up Kristine and her father by mistake. Withers, exasperated, sets out with his henchmen to do the job himself. This sets off a series of wild mix-ups and a chase, which ends when Estelita cleverly tricks the gangsters into pursuing her and Hutton into a police station. It all ends with Estelita in Hutton's willing arms. It was produced by Sidney Picker, and directed by R. G. Springsteen, from a screenplay by Arthur T. Horman. Suitable for the family.

**"Captive Women" with Robert Clarke,  
Margaret Field and Ron Randell**

(RKO, no rel. date set; time, 65 min.)

Amateurishly produced, directed and acted, "Captive Women" is a mediocre, long drawn out program melodrama that takes place in the distant future, the year 2000, at which time the world is reduced to rubble after a series of atomic wars. The writers had a good idea, but they failed to come through with a suitable story. The result is an unimaginative, frequently ludicrous plot about a war between two surviving tribes, one healthy and normal, and the other disfigured by radio-activity. The action revolves around the efforts of the tainted tribe to mate with the women of the untouched tribe so as to create a normal race of their own. Among the absurdities of the story is the fact that the people speak and dress as if they lived in the days of the Roman Empire. It has some excitement here and there, but not enough to overcome the mediocrity of the production as a whole:—

After a series of atomic wars, the cities of the world are destroyed and only remnants of the population remain. In and around New York, the people lead a tribal existence, living in caves that were once the New York subways. Two main tribes exist — the Norms and the Mutates. The Mutates, who lived across the river in what was once known as New Jersey are bent upon eradicating a taint in their blood, caused by radio-activity, which caused their children to be born disfigured. They hoped to do this by sneaking across the river and seizing the women of the Norms, forcing them into marriage. But they had not been successful because the brides, having married under compulsion, could not beget children that were free from the Mutate taint. A tribe of militaristic upper river men conquer the Norms and then plan to cross the river and attack the Mutates to subjugate them. In this they are aided by a disgruntled Mutate contender for the Chiefship. His efforts, however, are foiled by a Norm girl, who falls in love with the Mutate leader and marries him voluntarily. The result from his happy union is the first "clean" child, predicated upon the philosophical theory that only good may result from true love. The Mutate traitor is killed when he leads the upper river men in an attack

on the Mutates, who lure the attackers into what was once the Holland Tunnel and drown them by knocking down the supports of the river bed. Peace then prevails.

Aubrey Wisberg and Jack Pollexfen wrote the story and produced it. Stuart Gilmore directed it. Harmless for the family.

**"Way of a Gaucho" with Rory Calhoun and  
Gene Tierney**

(20th Century-Fox, October; time, 91 min.)

Because of the fact that this lusty Technicolor outdoor melodrama has been photographed in its entirety in Argentina, where the background is different from the background in American westerns, "Way of a Gaucho" may go over pretty well if it should be exploited adequately, but American audiences may feel that they have seen better top westerns made in the United States, insofar as action and motivations are concerned. Wherever grass and trees are in the range of the camera, the natural scenery, enhanced by the color photography, is beautiful. As to the rocky spots, they are no different from those that are photographed in this country, except for those scenes that show the snow-covered Andes. There are plentiful scenes of excitement and bravery, where the heroic characters risk their lives, thrilling the spectator. The romantic interest is very strong. There is very little comedy relief. The action takes place in 1875:—

At a barbecue honoring Hugh Marlowe, his old friend, Rory Calhoun, a gaucho, stabs a man to death in self-defense. Through Marlowe's intervention, Calhoun avoids imprisonment by agreeing to join the militia. Calhoun resents the authority of Richard Boone, the commander, a strict disciplinarian. During an attack by Indians, Calhoun saves Boone's life, but during the confusion he decides to desert and rides off on his horse. In the hills he spots an Indian kidnapping Gene Tierney, and rescues her. He learns that she is betrothed to Marlowe, and escorts her back to her home, but his gallantry results in his capture as a deserter. Boone spares him from the death penalty but punishes him by putting him in a torture rack. A group of soldier pals, headed by Everett Sloane, free Calhoun. Before escaping, he challenges Boone to a knife duel, which results in Boone being left with a crippled right arm. Calhoun heads for the pampa and becomes an outlaw leader, constantly hunted by Boone. Gene, who had fallen in love with Calhoun in the short time they had been together, seeks him out. Their love blooms and they resolve to get married in church, but their efforts to do so are stymied by the relentless pursuit of Boone and his troops. In due time Calhoun's outlaws are wiped out by the troops, and he decides to flee to Chile with Gene. While crossing the Andes he discovers that Gene is pregnant. He heads back to Argentina with her and, after several more skirmishes with Boone, during which Marlowe sacrifices his life in an effort to aid him, he comes to the realization that there is no escape. He notifies his priest that he will come to the church unarmed to be married, after which he would surrender. The understanding priest sends for Boone who, after listening to what the priest has to say, allows Calhoun and Gene to leave the church in freedom to seek happiness as best they can.

Philip Dunne wrote the screenplay and produced it, based on a novel by Herbert Childs. It was directed by Jacques Tourneur. Unobjectionable morally.



ride over Niagara Falls; scenes of boatmen in their gondolas on the canals of Venice; a bullfight in a Madrid arena; a Spanish dance festival; a parade by Scottish Highlanders; Handel's "The Messiah" sung by the Long Island Choral Society; singing by the Vienna Boys Choir; a highly spectacular display of motor-boating and water-skiing in Florida's Cypress Gardens; and a fascinating aerial tour of the United States. Lowell Thomas appears from time to time as a sort of master of ceremonies.

Although highly impressive, Cinerama is not without its flaws. The chief flaw is perceptible lines of division between the three pictures thrown on the screen—there seems to be some difficulty in synchronizing the pictures thrown on the sides of the screen with that of the picture on the center of the screen. But this seems to be a technical difficulty that will eventually be overcome, and it is not serious enough to impair one's enjoyment of the picture as a whole.

Another flaw is that the picture, when viewed from the extreme side seats of the theatre, is completely distorted on the side nearest to the viewer, although the figures look round and full on the opposite side.

There can be no question that Cinerama, wherever shown, will do record-breaking business, for its novel technique will be talked about and every one will want to see it. In its present form, however, it is not yet practical for installation in regularly established movie theatres because of the prohibitive cost of the installation, which is estimated to vary from \$35,000 to \$70,000, depending upon the problems posed by the architecture of the theatre. In the Broadway Theatre, for example, the three projection booths are built in the orchestra, eliminating a great number of seats. In addition to the cost of installation, such cost factors as three extra projectionists, a picture-control engineer and a sound-control engineer must be considered. All in all, it seems that Cinerama, in its present stage of development, is suitable mainly for showing in special theatres in large metropolitan centers, where the potential audience, over a long period of time, is of sufficient size to warrant the cost of installation and operation.

It should be noted also that the film used to demonstrate Cinerama was made up exclusively of pictorial shots and action sequences that are well suited to the great sweep of the panoramic picture it offers. But whether or not the spaciousness of the Cinerama screen would be suitable for the development of a dramatic story has yet to be proved.

Although Cinerama raises many questions as to its ability to adapt itself to dramatic themes, and as to its commercial value to the industry as a whole, there is no question that it is one of the most important advances in the history of motion pictures.

### A BRILLIANT IDEA

Glenn Ford, the popular actor, has come forward with a far-reaching plan whereby the motion picture industry could spearhead on national, regional and local levels, the current drive for a record turnout of voters on Election Day by providing every voter with a free admission to any of the nation's theatres.

Ford's plan, which he calls "Voters' Open (Movie) House," would extend free admission to voters for seven full weekdays following Election Day, but would exclude the Saturday and Sunday following

November 4 so as to enable both exhibitors and distributors to secure paid admissions on those two important revenue-producing days to help defray the cost of the unprecedented number of passes that would be presented at the nation's box-offices.

"The idea behind the plan came to me as a result of recent trips to Europe," Ford explained, "which took me behind the Iron Curtain and to other countries where free suffrage such as ours doesn't exist. I feel that a campaign such as this on the part of the industry could constitute a great public service by both reminding and encouraging the eligible voter that his duty to vote is one of the greatest heritages of his American citizenship."

Ford pointed out that many states, such as California, provide the citizen with a voting receipt which, when presented at the box-office, would constitute a pass when the bearer is accompanied by one regular paying patron. In those states where receipts are not given at the polls, mimeographed receipts distributed to polling places by exhibitor and distributor organizations would be countersigned by voting registrars after a citizen has voted for presentation at box-offices. Each person admitted free would, of course, be required to pay the Federal admission tax.

Ford said that there were precedents for this type of incentive both in the election and in other public service campaigns. He pointed out that taxicab companies have offered to drive voters to the polls free of charge, and that many blood donors have been the recipients of dinners donated by public spirited citizens or restaurants.

"The plan does not bribe a citizen to vote," added Ford. "It offers the industry a tangible way of thanking him for having exercised one of the principal prerogatives of citizenship."

Ford stated that, if his plan meets with approval, he stands ready to head a Hollywood committee to make trailers containing a plea for exercise of the franchise, as well as an announcement of "Voters' Open House." If such trailers were on the nation's screens for two weeks prior to the election, he said, a total of more than three times the actual voting expectancy would get the message.

Ford is of the opinion that the plan, if put into effect, would result in passes in such large numbers that both exhibitors and distributors would have to agree to take them into consideration on settlement of film rentals, whether flat or percentage.

"I realize that there isn't too much time before the election to get the plan working on local, national and regional levels," Ford declared, "but if all branches of the industry consider it feasible, it can be done."

"In any event many exhibitors individually may well be able to handle it in their own situations with the goal of making the world's greatest FREE election the most encompassing in our nation's history."

HARRISON'S REPORTS believes that Glenn Ford's idea is most constructive and that it deserves the support of all theatre organizations and distributors, as well as individual exhibitors. By adopting this plan the industry will, not only perform a great public service by inducing more voters to go to the polls on Election Day, but also help itself by drawing more people to the box-offices of the theatres, thus reestablishing the movie-going habit in many of those who have kept away from the theatres lately.



## HARRISON'S REPORTS

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## RELEASE SCHEDULE FOR FEATURES

## Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

22 Battle Zone—Hodiak-Christian-McNally	Sept. 28
23 Torpedo Alley—Stevens-Malone	Nov. 30

## Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

## 1951-52

434 The Sniper—Menjou-Franz	May
428 Sound Off—Rooney-James	May
435 A Yank in Indo-China—Archer-Dick	May
426 Walk East on Beacon—Murphy-Currie	June
436 Paula—Young-Smith-Knox	June
441 Brave Warrior—Hall-Larson	June
438 Montana Territory—McAllister-Hendrix	June
471 Apache Country—Autry (62 min.)	June
487 The Rough, Tough West—Starrett (54 m.)	June
440 California Conquest—Wilde-Wright	July
437 The Brigand—Dexter-Lawrance	July
442 Cripple Creek—Montgomery-Booth	July
439 Red Snow—Madison-Mala	July
474 Barbed Wire—Gene Autry (61 min.)	July
486 Junction City—Starrett (54 min.)	July
416 Storm Over Tibet—Reason-Douglas	July
481 The Kid from Broken Gun—Starrett (56 min.)	Aug.
476 Wagon Team—Gene Autry	Sept.

(End of 1951-52 Season)

## Beginning of 1952-53 Season

502 Captain Pirate—Hayward-Medina-Sutton	Aug.
504 Last Train from Bombay—Jon Hall	Aug.
509 The Clouded Yellow—British-made	Aug.
501 Affair in Trinidad—Hayworth-Ford	Sept.
503 Rainbow 'Round My Shoulder—Laine	Sept.
510 The Mine with the Iron Door—(reissue)	Sept.
507 Assignment-Paris—Andres-Toren	Oct.
508 The Golden Hawk—Fleming Hayden	Oct.

## Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

## 1951-52

5105 Outlaw Women—Windsor-Rober	June 2
5109 Stolen Face—Henreid-Scott	June 16
5110 Pirate Submarine—special cast	July 18
5112 The Jungle—Cameron-Romero-Windsor	Aug. 1
5119 Secret People—Cortesa-Hepburn	Aug. 29
5113 Hellgate—Hayden-Leslie	Sept. 5
5117 Scotland Yard Inspector—Romero-Maxwell	Oct. 3

(End of 1951-52 Season)

## Beginning of 1952-53 Season

5201 Tromba, The Tiger Man—Special cast	Oct. 24
5203 Mr. Walkie Talkie—Sawyer-Tracy	Nov. 7
Great White Hunter—(reissue)	Nov. 14
Captain Kidd—(reissue)	Nov. 14
5204 Gambler and the Lady—Dane Clark	Nov. 21
5206 I'll Get You—Raft-Gray	Dec. 12
5207 The Tall Texan—Bridges-Cobb-Windsor	Dec. 16

(Ed. Note: "Johnny, The Giant Killer," listed as a Nov. 21 release in the previous index, has been taken off the Lippert release schedule.)

## Metro-Goldwyn-Mayer Features

(1540 B'way., New York 19, N. Y.)

## 1951-52

230 Young Man with Ideas—Ford-Roman	May
232 The Girl in White—Allyson-Kennedy	May
233 Skirts Ahoy—Williams-Evans-Blaine	May
231 Carbine Williams—Stewart-Hagen-Corey	June
236 Scaramouche—Granger-Leigh-Parker	June
234 Glory Alley—Caron-Meeker-Roland	June
235 Pat and Mike—Hepburn-Tracy	June
237 Lovely to Look At—Grayson-Tracy	June
239 Holiday for Sinners—Young-Wynn	July
238 Washington Story—Johnson-Neal	July
241 Fearless Fagan—Leigh-Carpenter	Aug.
Ivanhoe—Robert & Elizabeth Taylor	Aug.
240 You for Me—Lawford-Greer	Aug.

(End of 1951-52 Season)

## Beginning of 1952-53 Season

301 The Merry Widow—Turner-Lamas	Sept.
303 My Man and I—Winters-Montalban	Sept.
302 The Devil Makes Three—Kelly-Angeli	Sept.
304 Because You're Mine—Mario Lanza	Oct.
306 Everything I Have is Yours—O'Keefe-Lewis	Oct.
305 Apache War Smoke—Gilbert Roland	Oct.
308 Prisoner of Zenda—Granger-Kerr-Mason	Nov.
310 Plymouth Adventure—Tracy-Tierney-Johnson	Nov.
309 The Hour of Thirteen—Lawford-Adams	Nov.
312 Million Dollar Mermaid—Williams-Mature	Dec.
311 Sky Full of Moon—Sterling-Wynn	Dec.

## Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

5207 African Treasure—Johnny Sheffield	June 8
5220 Gold Fever—Calvert-Morgan	June 15
5212 Here Come the Marines—Bowery Boys	June 29
5203 Wagons West—Cameron-Castle	July 6
5243 Dead Man's Trail—J. M. Brown	July 20
5218 Sea Tiger—Archer-Chapman	July 27
5253 Montana Incident—Wilson	Aug. 10
5204 Rose Bowl Story—Thompson-Miles	Aug. 24



5221 Yukon Gold—Kirby Grant.....Aug. 31  
 5226 Fargo—Bill Elliott (69 m.).....Sept. 7  
 5213 Feudin' Fools—Bowery Boys .....Sept. 21  
 5243 Dead Man's Trail—J. M. Brown (59 m.).....Sept. 21  
 5216 Army Bound—Stanley Clements.....Oct. 5  
 5244 Canyon Ambush—J. M. Brown  
 (formerly "Guns Along the Border").....Oct. 12  
 5210 Arctic Flight—Wayne Morris.....Oct. 19  
 5201 Flat Top—Hayden-Carlson .....Oct. 26  
 5254 Wyoming Roundup—Wilson  
 (formerly "Hired Guns").....Nov. 9  
 5214 No Holds Barred—Bowery Boys  
 (formerly "Stranglehold").....Nov. 23  
 5208 Jungle Girl—Johnny Sheffield.....Dec. 7  
 5202 Hiawatha—Edwards-Duguay .....Dec. 28  
 5222 Timber Wolf—Kirby Grant.....not set

### Paramount Features

(1501 Broadway, New York 18, N. Y.)

#### 1951-52

5117 Anything Can Happen—Ferrer-Hunter.....May  
 5113 Red Mountain—Ladd-Scott.....May  
 5120 The Atomic City—Barry-Clark.....June  
 5115 Denver & Rio Grande—O'Brien-Hayden.....June  
 5129 The Greatest Show on Earth—all-star.....July  
 5122 Encore—British-made .....July  
 5121 Jumping Jacks—Martin and Lewis .....July  
 5123 Carrie—Olivier-Jones .....Aug.  
 5124 Son of Paleface—Hope-Russell-Rogers .....Aug.

(End of 1951-52 Season)

#### Beginning of 1952-53 Season

5201 Just for You—Crosby-Wyman.....Sept.  
 5202 Caribbean—Payne-Dahl .....Sept.  
 5203 Somebody Love Me—Hutton-Hecker.....Oct.  
 5204 Hurricane Smith—DeCarlo-Ireland .....Oct.  
 5206 The Savage—Heston-Taylor .....Nov.  
 5205 The Turning Point—Holden-O'Brien.....Nov.  
 Blazing Forest—Payne-Morrow .....Dec.  
 Road to Bali—Crosby-Hope-Lamour .....Dec.

### RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

#### 1951-52

226 The Narrow Margin—McGraw-Windsor .....May  
 228 The Half Breed—Young-Carter .....May  
 270 The Leopard Man—reissue .....May  
 230 Desert Passage—Tim Holt (61 m.) .....May  
 269 King Kong—reissue .....June  
 229 Clash By Night—Douglas-Stanwyck-Ryan .....June  
 274 The Wild Heart—Jennifer Jones .....July

(End of 1951-52 Season)

#### Beginning of 1952-53 Season

303 Faithful City—Israel-made .....May  
 391 The Story of Robin Hood—Richard Todd.....July  
 361 The Big Sky—Douglas-Threatt.....Aug.  
 301 One Minute to Zero—Mitchum-Blyth.....Aug.  
 362 Sudden Fear—Joan Crawford.....Aug.  
 381 Look Who's Laughing—reissue.....Aug.  
 382 Too Many Girls—reissue.....Aug.  
 383 Annie Oakley—reissue .....Sept.  
 384 Allegheny Uprising—reissue .....Sept.  
 302 Beware My Lovely—Ryan-Lupino.....Sept.  
 304 The Lusty Men—Mitchum-Hayward.....Oct.  
 305 Under the Red Sea—Documentary.....Oct.

### Republic Features

(1740 Broadway, New York 19, N. Y.)

5172 Black Hills Ambush—Lane (54 m.) .....May 20  
 5129 Bal Tabarin—French-made .....June 1  
 5106 I Dream of Jeannie—Middleton-Shirley.....June 15  
 5173 Thundering Caravans—Allan Lane (54 m.).....July 20  
 5144 Old Oklahoma Plains—Rex Allen (60 m.).....July 25  
 5107 Woman of the North Country—  
 Hussey-Cameron .....Sept. 5  
 5126 Tropical Heat Wave—Estelita-Hutton.....Oct. 1  
 5174 Desperadoes' Outpost—Lane (54 m.).....Oct. 8  
 5123 The WAC from Walla Walla—Judy Canova.....Oct. 10  
 5109 Toughest Man in Arizona—Vaughn Monroe.....Oct. 10  
 South Pacific Trail—Allen.....Oct. 20

### Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

255 Leave Her to Heaven—reissue .....June  
 256 The Rains Came—reissue .....June

217 Kangaroo—Lawford-O'Hara .....June  
 219 Lydia Bailey—Robertson-Francis .....June  
 218 Lady in the Iron Mask—Hayward-Medina .....July  
 257 To the Shores of Tripoli—reissue .....July  
 258 The Black Swan—reissue .....July  
 220 Wait 'Til the Sun Shines Nellie—Peters-Wayne.....July  
 221 We're Not Married—Wayne-Rogers-Monroe .....July  
 222 Diplomatic Courier—Power-Neal .....July  
 223 Dream Boat—Webb-Rogers .....Aug.  
 224 Don't Bother to Knock—Widmark-Monroe.....Aug.  
 225 Les Miserables—Rennie-Paget .....Aug.  
 226 What Price Glory—Cagney-Calvet-Dailey.....Aug.  
 227 Lure of the Wilderness—Peters-Hunter.....Sept.  
 228 O'Henry's Full House—all-star cast.....Sept.  
 230 Monkey Business—Grant-Rogers-Coburn .....Sept.  
 229 Way of a Gaucho—Ticney-Calhoun.....Oct.  
 231 My Wife's Best Friend—Baxter-Carey.....Oct.  
 The Snows of Kilimanjaro—  
 Peck-Gardner-Hayward (pre-release) .....Oct.

238 Something for the Birds—Mature-Neal.....Oct.  
 232 Steel Trap—Cotten-Wright .....Nov.  
 235 Night Without Sleep—Merrill-Darnell.....Nov.  
 236 Bloodhounds of Broadway—Gaynor-Brady.....Nov.  
 237 Pony Soldier—Power-Mitchell .....Nov.  
 Thief of Venice—Montez-Christian.....Dec.  
 My Pal Gus—Widmark-Dru.....Dec.  
 Stars and Stripes Forever—Webb-Hussey.....Dec.  
 Down Among the Sheltering Palms—  
 Lundigan-Greer .....not set

### United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

#### 1951-52

Without Warning—Williams-Randall .....May 8  
 Red Planet Mars—Graves-King .....May 15  
 The Fighter—Conte-Brown-Cobb .....May 23  
 Red River—reissue .....June 6  
 Tulsa—reissue .....June 6  
 Tales of Hoffman—reissue .....June 13  
 Confidence Girl—Conway-Brooke .....June 20  
 Outcast of the Islands—British-made .....July 11  
 Actors and Sin—Robinson-Albert .....July 18  
 High Noon—Cooper-Mitchell .....July 30  
 Island of Desire—Darnell-Hunter .....Aug. 4  
 Park Row—Evans-Welch .....Aug. 12  
 Cry the Beloved Country—Canada Lee .....Aug. 22

(End of 1951-52 Season)

#### Beginning of 1952-53 Season

It's in the Bag—reissue.....Sept. 5  
 Guest Wife—reissue .....Sept. 5  
 Untamed Women—Mikel Conrad.....Sept. 12  
 The Lady Vanishes—reissue.....Sept. 19  
 The Ring—Mohr-Moreno .....Sept. 26  
 The Thief—Ray Milland.....Oct. 10  
 Limelight—Charles Chaplin .....Oct. 23

### Universal-International Features

(445 Park Ave., New York 22, N. Y.)

218 Red Ball Express—Chandler-Nicol.....May  
 219 Bronco Buster—Lund-Holden-Brady .....May  
 220 No Room for the Groom—Curtis-Laurie.....May  
 221 Ivory Hunter—British-made .....June  
 222 Scarlet Angel—DeCarlo-Hudson .....June  
 223 Just Across the Street—Sheridan-Lund .....June  
 224 Francis Goes to West Point—O'Connor .....July  
 225 Sally and Saint Anne—Blythe-Gwenn .....July  
 226 Has Anybody Seen My Gal?—Laurie-Hudson .....July  
 227 The World in His Arms—Peck-Blythe .....Aug.  
 228 Duel at Silver Creek—Murphy-Domergue .....Aug.  
 229 Lost in Alaska—Abbott & Costello .....Aug.  
 230 Untamed Frontier—Cotten-Winters .....Sept.  
 231 Son of Ali Baba—Curtis-Laurie .....Sept.  
 232 Bonzo Goes to College—Gwenn-O'Sullivan.....Sept.  
 234 Yankee Buccaneer—Chandler-Brady .....Oct.  
 233 Willie and Joe Back at the Front—Ewell.....Oct.  
 235 Horizons West—Ryan-Admas-Hudson .....Oct.  
 It Grows on Trees—Dunne-Jaeger .....Nov.  
 Because of You—Young-Chandler.....Nov.  
 The Raiders—Conte-Lindfors.....Nov.

### Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

#### 1951-52

120 Maru Maru—Flynn-Roman .....May 3  
 121 The San Francisco Story—McCrea-DeCarlo.....May 17  
 122 About Face—MacRae-Bracken .....May 31



- 123 Carson City—Scott-Norman-Massey ..... June 14  
 124 3 for Bedroom C—Swanson-Warren ..... June 21  
 125 The Winning Team—Day-Reagan ..... June 28  
 128 She's Working Her Way Through College—  
 Reagan-Mayo ..... July 12  
 129 The Story of Will Rogers—  
 Rogers, Jr.-Wyman ..... July 26  
 130 Where's Charley—Ray Bolger ..... Aug. 16  
 (End of 1951-52 Season)

### Beginning of 1952-53 Season

- 201 Big Jim McLain—Wayne-Olson ..... Aug. 30  
 202 Crimson Pirate—Lancaster-Bartok ..... Sept. 27  
 203 Miracle of Our Lady of Fatima—Roland-Clark ..... Oct. 11  
 204 Springfield Rifle—Cooper-Thaxter ..... Oct. 25  
 Operation Secret—Wilde-Thaxter ..... Nov. 8  
 The Iron Mistress—Ladd-Mayo ..... Nov. 22

## SHORT SUBJECT RELEASE SCHEDULE

### 1951-52

#### Columbia—One Reel

- 4611 The Mountain Ears—  
 Favorite (reissue) (7½ m.) ..... July 10  
 4860 Memorial to Al Jolson—  
 Screen Snapshots (9 m.) ..... July 24  
 4809 Mr. Show Dog—Sports (10½ m.) ..... July 24  
 4556 Candid Microphone No. 6 (9½ m.) ..... Aug. 7  
 4612 The Frog Pond—Favorite (reissue) (8 m.) ..... Aug. 14  
 (End of 1951-52 Season)

### Beginning of 1952-53 Season

- 5601 The Fox & the Grapes—  
 Favorite (reissue) (7½ m.) ..... Sept. 4  
 5851 Hollywood Fun Festival—Screen Snapshots  
 (10 m.) ..... Sept. 11  
 5701 Hotsy Footsy—Mr. Magoo (6½ m.) ..... Sept. 18  
 5801 Hunter's Holiday—Sports ..... Sept. 25  
 5801 Pete Hothead—Jolly Frolics (7 m.) ..... Sept. 25  
 5602 Wacky Wigwams—Favorite (reissue) (8 m.) ..... Oct. 2  
 5951 Jerry Wald & Orch.—  
 Thriss of Music (10 m.) ..... Oct. 2  
 5551 Candid Microphone No. 1 ..... Oct. 9  
 5852 Hollywood Night at "21" Club—  
 Screen Snapshots (9 m.) ..... Oct. 16  
 5802 Ice-Capades—Sports ..... Oct. 30  
 5651 Chimp-Antics—Animal ..... Oct. 30

#### Columbia—Two Reels

### 1951-52

- 4408 He Cooked His Goose (16 m.) ..... July 3  
 4160 Blackhawk—Serial (15 ep.) ..... July 24  
 (End of 1951-52 Season)

### Beginning of 1952-53 Season

- 5401 Gents in a Jam—Stooges (16½ m.) ..... Sept. 4  
 5411 Hooked and Rooked—Andy Clyde  
 (16½ m.) ..... Sept. 11  
 5431 Ain't Love Cuckoo?—  
 Favorite (reissue) (19 m.) ..... Sept. 18  
 5412 Caught on the Bounce—Besser ..... Oct. 9  
 5421 Who's Hugh—Favorite (reissue) (16 m.) ..... Oct. 16  
 5432 Pardon My Berth Marks—  
 Favorite (reissue) (18 m.) ..... Oct. 23

#### Metro-Goldwyn-Mayer—One Reel

### 1951-52

- T-318 Ancient India—Traveltalk (9 m.) ..... June 7  
 W-344 Little Runaway—Cartoon (7 m.) ..... June 14  
 W-366 Dog Trouble—Cartoon (reissue) (8 m.) ..... June 21  
 S-359 It Could Happen to You—  
 Pete Smith (10 m.) ..... June 28  
 W-345 Rock-a-bye Bear—Cartoon (7 m.) ..... July 12  
 S-360 Pedestrian Safety—Pete Smith (10 m.) ..... July 12  
 W-346 Fit to be Tied—Cartoon (7 m.) ..... July 26  
 (End of 1951-52 Season)

### Beginning of 1952-53 Season

- W-431 Push-Button Kitty—Cartoon (7 m.) ..... Sept. 6  
 S-451 Football Thrills—Pete Smith (9 m.) ..... Sept. 6  
 T-411 Pretoria to Durban—Traveltalk ..... Sept. 20  
 W-432 Caballero Droopy—Cartoon (6 m.) ..... Sept. 27  
 W-461 Wild & Woolfy—Cartoon (reissue) (8 m.) ..... Oct. 4  
 S-452 Street Memories—Pete Smith (9 m.) ..... Oct. 4  
 W-433 Cruise Cat—Cartoon ..... Oct. 18  
 T-412 Tea for Twelve in the Land of Diamonds—  
 Traveltalk (9 m.) ..... Oct. 25  
 W-434 Little Wise Quacker—Cartoon (7 m.) ..... Nov. 8

#### Paramount—One Reel

- R11-11 The Sails of Acapulco—Spotlight (9 m.) July 4  
 X11-5 Dizzy Dinosaurs—Kartune (7 m.) ..... July 4  
 P11-9 City Kitty—Noveltoon (7 m.) ..... July 18  
 M11-6 Pardon Us Penguins—Topper (10 m.) ..... July 25  
 B11-5 Cage Fright—Casper (7 m.) ..... Aug. 8  
 E11-7 Tots of Fun—Popeye (7 m.) ..... Aug. 15  
 T11-10 Clown on the Farm—Noveltoon (7 m.) ..... Aug. 22  
 E11-8 Pop-a-long Popeye—Popeye (7 m.) ..... Aug. 29  
 B11-6 Pig-a-Boo—Casper (7 m.) ..... Sept. 12  
 (End of 1951-52 Season)

### Beginning of 1952-53 Season

- Z12-1 House Tricks—  
 Champion (reissue) (7 m.) ..... Oct. 3  
 Z12-2 Mess Production—  
 Champion (reissue) (7 m.) ..... Oct. 3  
 Z12-3 Pitching Woo at the Zoo—  
 Champion (reissue) (7 m.) ..... Oct. 3  
 Z12-4 Puppet Love—  
 Champion (reissue) (7 m.) ..... Oct. 3  
 R-12-1 Rugged Rangers—Spotlight (9 m.) ..... Oct. 3  
 M12-2 Yesterday's Champions—Topper (10 m.) ..... Oct. 3  
 E12-1 Shuteye Popeye—Popeye (6 m.) ..... Oct. 3  
 H12-1 Mice-Capades—Herman & Catnip (7 m.) ..... Oct. 3  
 K12-1 Parlor, Bedroom & Wheels—  
 Pacemaker (10 m.) ..... Oct. 3  
 B12-1 True Boo—Casper (7 m.) ..... Oct. 24

#### RKO—One Reel

### 1951-52

- 24117 Uncle Donald's Ants—Disney (7 m.) ..... July 18  
 24118 The Little House—Disney (8 m.) ..... Aug. 8  
 (End of 1951-52 Season)

### Beginning of 1952-53 Season

- 34201 Sweet Land of Liberty—Screenliner (9 m.) ..... July 4  
 34301 Aqua Champs—Sportscope (8 m.) ..... July 11  
 34202 Male Vanity—Screenliner (8 m.) ..... July 25  
 34302 Let's Go Fishing—Sportscope (8 m.) ..... Aug. 1  
 34203 Mexican Rhythm—Screenliner (8 m.) ..... Aug. 5  
 34303 Lure of the Thief—Sportscope (8 m.) ..... Aug. 22  
 34204 Flying Pinwheels—Screenliner (8 m.) ..... Sept. 5  
 34304 The Roaring Game—Sportscope (10 m.) ..... Sept. 12  
 34101 Pluto's Party—Disney (6 m.) ..... Sept. 19  
 34205 Porpoise Roundup—Screenliner (8 m.) ..... Sept. 26  
 34102 Trick or Treat—Disney (8 m.) ..... Oct. 10  
 34103 Two Weeks Vacation—Disney (6 m.) ..... Oct. 31  
 34104 Pluto's Christmas Tree—Disney (7 m.) ..... Nov. 21  
 34105 How to be a Detective—Disney (7 m.) ..... Dec. 12

#### RKO—Two Reels

- 33301 Water Birds—Disney (31 min.) ..... July 4  
 33101 Professor, FBI—Special (15 m.) ..... Aug. 15  
 33701 A Polo Phony—Errol (reissue) (18 m.) ..... Sept. 5  
 33501 Prunes & Politics—Kennedy (reissue)  
 (16 m.) ..... Sept. 7  
 33201 Harris in the Spring—Musical (19 m.) ..... Sept. 12  
 33102 I Am a Paratrooper—Special (15 m.) ..... Sept. 12  
 33702 Who's a Dummy—Errol (reissue) (17 m.) ..... Oct. 3  
 33202 Louis Primo-Swing It—Musical (16 m.) ..... Oct. 10  
 33103 Caution Danger Ahead—Special ..... Oct. 10  
 33502 The Kitchen Cynic—Kennedy (reissue)  
 (18 m.) ..... Oct. 17  
 33703 The Wrong Room—Errol (reissue) (19 m.) ..... Oct. 31  
 33104 Men of Science—Special ..... Nov. 7  
 33503 You Drive Me Crazy—Kennedy (reissue)  
 (17 m.) ..... Nov. 14  
 33704 He Asked for It—Errol (reissue) (18 m.) ..... Nov. 28  
 33504 Radio Rampage—Kennedy (reissue)  
 (16 m.) ..... Dec. 12  
 33901 Football Highlights of 1952—Special ..... Dec. 12  
 33705 A Panic in the Parlor—Errol (reissue)  
 (18 m.) ..... Dec. 26  
 33505 Alibi Baby—Kennedy (reissue) (18 m.) ..... Jan. 9  
 33706 Home Work—Errol (reissue) (19 m.) ..... Jan. 23  
 33506 Mother-in-Law's Day—Kennedy (reissue)  
 (18 m.) ..... Feb. 6

#### Republic—One Reel

- 5186 India—This World of Ours (9 m.) ..... July 1  
 5187 The Philippines—This World of Ours  
 (9 m.) ..... Sept. 5

#### Republic—Two Reels

- 5281 Zombies of the Stratosphere—serial (12 ep.) ..... Aug.



## Twentieth Century-Fox—One Reel

3203	Mel Allen's Football Review—Sport (10 m.)	July
5215	Little Anglers (Terry Bears) (7 m.)	July
5216	The Foolish Duckling (Dinky)—Terrytoon (7 m.)	July
5217	Housebusters (Talk. Magpies)—Terrytoon (7 m.)	Aug.
5218	The Mysterious Cowboy—Terrytoon (7 m.)	Aug.
5219	Aesop's Fable, Happy Valley—Terrytoon (7 m.)	Sept.
5220	Good Mousekeeping (Little Roquefort)—Terrytoon (7 m.)	Sept.
3204	U.S. Olympic Champions—Sports (m.)	Sept.
7251	I Remember the Glory (Art of Botticelli)—Special (10 m.)	Sept.
7252	Curtain Call (Art of Degas)—Special (10 m.)	Sept.
7253	Light in the Window (Art of Vermeer)—Special (10 m.)	Sept.
5221	Nice Doggy (Terry Bears)—Terrytoon (7 m.)	Oct.
5222	Happy Holland (Mighty Mouse)—Terry. (7 m.)	Oct.
5223	Moose on the Loose (Talking Magpies)—Terrytoon (7 m.)	Nov.
5224	Sink or Swim (Dinky)—Terrytoon (7 m.)	Nov.
5225	Flop Secret (Little Roquefort)—Terry. (7 m.)	Dec.
5226	Picnic with Papa (Terry Bears)—Terry. (7 m.)	Dec.

## Universal—One Reel

7354	Woodpecker in the Rough—Cartune (7 m.)	July 14
7331	Apple Andy—Cartune (reissue) (7 m.)	July 21
7386	Toasts of Song—Cartoon Melody (10 m.)	July 28
7346	Future Generals—Variety View (9 m.)	Aug. 4
7332	Wacky Weed—Cartune (reissue) (7 m.)	Aug. 18
7347	Village Metropolis—Variety View (9 m.)	Sept. 8
7355	Scalp Treatment—Cartune (7 m.)	Sept. 8
7333	Musical Moments—Cartune (reissue) (7 m.)	Sept. 15
7348	Man in the Peace Tower—Variety View (10 m.)	Oct. 13
7356	The Great Who-Dood-It—Cartune (7 m.)	Oct. 20

## Universal—Two Reels

7308	Perez Prado & Orch.—Musical (15 m.)	July 2
7370	Farming in South China—Earth and its People (19 m.)	July 14
7309	Dick Jurgens & Orch.—Musical (15 m.)	July 30
7371	Cattle and the Corn Belt—Earth and its People (20 m.)	Aug. 11
7310	Bill May & His Orch.—Musical (15 m.)	Aug. 20
7372	Tropical Lowland—Earth and its People (21 m.)	Sept. 8
7311	Jimmy Dorsey's Varieties—Musical (15 m.)	Sept. 25
7373	Riches of the Veldt—Earth and its People (19½ m.)	Oct. 6

## Vitaphone—One Reel

### 1951-52

8719	Cracked Quack—Lonney Tune (7 m.)	July 5
8311	The Bug Parade—Hit Parade (reissue) (9 m.)	July 12
8509	Snow Frolics—Sports Parade (10 m.)	July 26
8730	Oily Hare—Bugs Bunny (7 m.)	July 26
8406	So You Never Tell a Lie—Joe McDoakes (10 m.)	Aug. 2
8312	Merrie Old Soul—Hit Parade (reissue) (9 m.)	Aug. 2
8607	Daredevil Days—Novelty (10 m.)	Aug. 9
8720	Hoppy-go-Lucky—Looney Tune (7 m.)	Aug. 9
8806	The Serenaders—Melody Master (10 m.)	Aug. 16
8510	Just for Sport—Sports Parade (10 m.)	Aug. 23
8313	Fresh Airdale—Hit Parade (reissue) (9 m.)	Aug. 30
8721	Going! Going! Gosh!—Looney Tune (7 m.)	Aug. 30
8722	Bird in a Guilty Cage—Looney Tune (7 m.)	Aug. 30

(End of 1951-52 Season)

### Beginning of 1952-53 Season

9701	Mouse Warming—Merrie Melody (7 m.)	Sept. 8
9301	A Feud There Was—Hit Parade (reissue) (7 m.)	Sept. 13
9601	Ain't Rio Grand—Novelty (10 m.)	Sept. 13

9401	So You're Going to the Dentist—Joe McDoakes (10 m.)	Sept. 20
9727	Rabbit Seasoning—Bugs Bunny (7 m.)	Sept. 20
9501	They Fly Through the Air—Sports Parade (10 m.)	Oct. 4
9702	The Egg-cited Rooster—Merrie Melody (7 m.)	Oct. 4
9302	Daffy Doodles—Hit Parade (reissue) (7 m.)	Oct. 11
9801	Freddie Fisher & His Band—Melody Master (10 m.)	Oct. 11
9703	Tree for Two—Merrie Melody (7 m.)	Oct. 18
9603	Hunting the Devil Cat—Novelty (10 m.)	Oct. 18
9704	The Super Snooper—Merrie Melody (7 m.)	Nov. 1
9502	Unfamiliar Sports—Sports Parade (10 m.)	Nov. 1
9303	A Day at the Zoo—Hit Parade (reissue) (7 m.)	Nov. 8
9402	So You Want to Wear the Pants—Joe McDoakes (10 m.)	Nov. 8
9724	Rabbit's Kin—Bugs Bunny (7 m.)	Nov. 15
9802	Junior Jive Bombers—Melody Master (10 m.)	Nov. 15
9304	Early Worm Gets the Bird—Hit Parade (reissue) (7 m.)	Nov. 29
9705	Terrier-Stricken—Merrie Melody (7 m.)	Nov. 29
9602	I Saw It Happen—Novelty (10 m.)	not set

## Vitaphone—Two Reels

### 1951-52

8106	Trial By Trigger—Featurette (21 m.)	July 8
8008	Open Up that Golden Gate—Special (20 m.)	July 19

(End of 1951-52 Season)

### Beginning of 1952-53 Season

9001	Killers of the Swamp—Special (20 m.)	Sept. 6
9101	Monsters of the Deep—Featurette (reissue)	Sept. 27
9002	Man Without a Country—Special	Oct. 25
9102	Oklahoma Outlaws—Featurette (reissue)	Nov. 22

## NEWSWEEKLY NEW YORK RELEASE DATES

### Paramount News

14	Sat. (E)	Oct. 4
15	Wed. (O)	Oct. 8
16	Sat. (E)	Oct. 11
17	Wed. (O)	Oct. 15
18	Sat. (E)	Oct. 18
19	Wed. (O)	Oct. 22
20	Sat. (E)	Oct. 25
21	Wed. (O)	Oct. 29
22	Sat. (E)	Nov. 1
23	Wed. (O)	Nov. 5
24	Sat. (E)	Nov. 8
25	Wed. (O)	Nov. 12
26	Sat. (E)	Nov. 15
27	Wed. (O)	Nov. 19
28	Sat. (E)	Nov. 22

### News of the Day

210	Wed. (E)	Oct. 1
211	Mon. (O)	Oct. 6
212	Wed. (E)	Oct. 8
213	Mon. (O)	Oct. 13
214	Wed. (E)	Oct. 15
215	Mon. (O)	Oct. 20
216	Wed. (E)	Oct. 22
217	Mon. (O)	Oct. 27
218	Wed. (E)	Oct. 29
219	Mon. (O)	Nov. 3
220	Wed. (E)	Nov. 5
221	Mon. (O)	Nov. 10
222	Wed. (E)	Nov. 12
223	Mon. (O)	Nov. 17
224	Wed. (E)	Nov. 19

### Warner Pathe News

15	Wed. (O)	Oct. 1
16	Mon. (E)	Oct. 6
17	Wed. (O)	Oct. 8
18	Mon. (E)	Oct. 13
19	Wed. (O)	Oct. 15
20	Mon. (E)	Oct. 20
21	Wed. (O)	Oct. 22

22	Mon. (E)	Oct. 27
23	Wed. (O)	Oct. 29
24	Mon. (E)	Nov. 3
25	Wed. (O)	Nov. 5
26	Mon. (E)	Nov. 10
27	Wed. (O)	Nov. 12
28	Mon. (E)	Nov. 17
29	Wed. (O)	Nov. 19

### Fox Movietone

80	Friday (E)	Oct. 3
81	Tues. (O)	Oct. 7
82	Friday (E)	Oct. 10
83	Tues. (O)	Oct. 14
84	Friday (E)	Oct. 17
85	Tues. (O)	Oct. 21
86	Friday (E)	Oct. 24
87	Tues. (O)	Oct. 28
88	Friday (E)	Oct. 31
89	Tues. (O)	Nov. 4
90	Friday (E)	Nov. 7
91	Tues. (O)	Nov. 11
92	Friday (E)	Nov. 14
93	Tues. (O)	Nov. 18
94	Friday (E)	Nov. 21

### Universal News

599	Tues. (O)	Oct. 2
600	Thurs. (E)	Oct. 7
601	Tues. (O)	Oct. 9
602	Thurs. (E)	Oct. 14
603	Tues. (O)	Oct. 16
604	Thurs. (E)	Oct. 21
605	Tues. (O)	Oct. 23
606	Thurs. (E)	Oct. 28
607	Tues. (O)	Oct. 30
608	Thurs. (E)	Nov. 4
609	Tues. (O)	Nov. 6
610	Thurs. (E)	Nov. 11
611	Tues. (O)	Nov. 13
612	Thurs. (E)	Nov. 18
613	Tues. (O)	Nov. 20



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### ALLIED ON THE WARPATH

National Allied's forthcoming annual convention, to be held at the Hotel Morrison in Chicago on November 17-19, promises to be a humdinger, if the sharp blast levelled at the distributors this week by Wilbur Snaper, the organization's president, is an indication of the membership's militant mood.

Speaking at a trade press conference this week, Snaper castigated the distributors in no uncertain terms for their "obnoxious practices," and pointed to the fact that his office has been "overwhelmed by a deluge of letters" from exhibitors throughout the country voicing complaints on all sorts of trade practices. Stating that there is a sore need for "corrective measures," Snaper warned that the exhibitors have lost patience with distributor tactics and that "a lot concrete action" will be taken at the forthcoming convention to counteract the abuses.

Snaper condemned the percentage system of selling pictures, calling it "archaic," in spite of the fact that distribution regards such selling as a "panacea," and he cited the need for "an incentive plan on percentages" that will allow exhibitors a larger margin of profit when receipts go above a certain figure.

Snaper lashed out also at film salesman and branch managers who resort to abusive practices that are disavowed by their home offices "but which go on just the same." He warned the distributors to either dismiss or pension off these "over-aggressive" sales people or Allied will start publicizing their names and misdeeds.

Advanced admission pictures; exorbitant film rentals; competitive bidding; print shortages; the lack of top pictures to help exhibitors combat the return of the big shows on television; and the producers' fondness for remakes and biographical pictures that seldom succeed at the box-office, are among the other subjects discussed by Snaper in denouncing the film companies for their policies in general.

Meanwhile Abram F. Myers, Allied's general counsel and chairman of the board, has sent a special bulletin to Allied's regional leaders cautioning them against the pitfalls that turned the recent Washington convention of the Theatre Owners of America into a "fiasco." Stating that the TOA convention "blew up" because of the organization's "weak and vacillating" manner in which it handled the important issues facing exhibition, such as arbitration, the 16 mm. anti-trust suit and the tax campaign, Myers had this to say:

"We do not gloat over the failure of TOA's national convention, nor do we delight in its present difficulties. On the contrary, we sincerely sympathize with those independent exhibitors who joined TOA in good faith and relied on it for protection. Their disillusionment following the fiasco in Washington must be very great. Perhaps it is just as well so few of them were on hand to witness the dismal proceedings."

Myers then pointed out that Allied now has a great opportunity and "a grave responsibility" to stage "a truly great convention." The convention plans, he added, "contemplate a minimum of set speeches and ample time for open discussion. Instead of another of those boring first sessions with a lot of hot air from the dais, there will be only a short prayer, the Mayor's address of welcome and the keynote address. The session will then adjourn so that the exhibitors can attend the trade practice film clinics. In this way they can become acquainted, can 'loosen up' and gain the necessary confidence to plunge into the discussion at the next general session."

National Allied has long followed a policy of staging conventions that are unbossed and unfettered so that the exhibitors would have an opportunity to speak their minds

about any topic and about any company's policies. It is only through open and fearless discussions of that type that the exhibitors can devise remedial steps that should be taken as a solution to their problems. From what Mr. Myers and Mr. Snaper had to say this week, the exhibitors who go to Chicago next November 17-19 can expect to attend just that kind of convention.

### RKO INDECISIVE COURSE A CAUSE FOR EXHIBITOR CONCERN

The Ralph Stolkin syndicate, which recently acquired Howard Hughes' controlling stock interest in RKO Radio Pictures, has lost no time in realigning the company's key executive personnel. Mr. Stolkin himself has succeeded Ned E. Depinet as president, and an entire new board of directors, under the chairmanship of Arnold Grant, has been created. Arnold M. Picker, vice-president in charge of foreign distribution for United Artists, has become RKO's executive vice-president in charge of worldwide sales, and will take over his new duties on November 15. Another executive change was the appointment of Sherill Corwin, a Los Angeles exhibitor and member of the Stolkin group, as vice-president in charge of studio operations.

Although Depinet steps down from the presidency, he has been retained as a "consultant and adviser to the corporation."

That further executive changes are in the offing was indicated in a press release that said, in part: "Of necessity, a number of executive changes will be made to bring in and promote youth with its vitality, fresh approach and aggressive thinking. Changes below the executive level will be kept to a minimum."

The one disturbing thing about the new RKO regime, insofar as the exhibitors are concerned, is its attitude about selling the vast backlog of RKO pictures to television. At the time the Stolkin syndicate bought out Hughes two weeks ago, Mr. Stolkin issued a statement in which he said:

"We are studying most carefully the production and distribution of television films, but we want to make it clear that at this time we have no intentions of releasing any of the studio's stock of films for television. Such a move is part of a much broader economic question involving tremendous investments on the part of theatre owners and it is our intention to assist exhibitors in every way possible to protect these investments."

This positive statement, however, now seems to have been reversed, for, in the press release handed out after last week's reorganization meeting, the new management had this to say:

"Problems that have plagued the industry for a long time, such as the use of television as a film outlet, will be approached, analyzed, and determined with unprejudiced minds which will seek solutions looking to the future unbound by any dedication to the past, and such solutions which seem the best answer for the benefit of the corporation will be adopted. Speculation as to the ultimate results of such approach is futile. There has been no predetermination thereof."

Most exhibitors will look upon the above statement as just so much flowery phraseology which, in plain talk, means that the company will not hesitate to sell its backlog of films to TV if such a sale will enhance its present financial position. In stating that "speculation as to the ultimate results of such approach is futile," and that "there has been no predetermination thereof," the new management apparently is trying to head off exhibitor criticism, but the fact that it

(Continued on back page)



### "Because of You" with Loretta Young, Jeff Chandler and Alex Nicol

(Univ.-Int'l, Nov.; time, 95 min.)

Based on a theme of mother love, "Because of You" is a good tear-jerker of its kind, with a particular appeal for women. Its soap-opera type of story offers little that is novel, but the sensitive performance of Loretta Young, as the wife and mother who suffers the contempt of her husband for past indiscretions and undergoes sacrifices in the interests of her child, makes for situations that stir one's emotions. One is at all times in sympathy with her. The appealing situations are numerous, and the romantic interest is strong, but there are times when the story takes on a maudlin quality that probably will make the male moviegoer somewhat restless. The extensive exploitation campaign that Universal is putting behind this picture should be of considerable aid at the box-office:—

Loretta, a brassy blonde, is sentenced to prison after she unwittingly becomes involved in a crime committed by Alex Nicol, her sweetheart. In prison, she determines to change her ways and begins studying nursing. She becomes a nurse in a veteran's hospital after her release, and there meets Jeff Chandler, a patient. They fall in love and Loretta marries him without telling him of her past. In due time they are blessed with a daughter, and Chandler becomes highly successful as an airplane designer. Happily married for three years, Loretta is suddenly confronted by Nicol, who, under threat of revealing her past, compels her to drive him across the border to Mexico on a dope-smuggling mission. The police, who had been trailing Nicol, pursue the car, and the chase ends in a crash that kills Nicol and hospitalizes Loretta and her little daughter. Loretta is cleared of all charges, but Chandler, dismayed by what he believes to be her unfaithfulness, secures a divorce and gains sole custody of the child. Loretta obtains a job as an assistant to a magician who specialized in children's shows, and in this way, after four years, meets her daughter, a victim of melancholia, at the home of Frances Dee, Chandler's sister. The child not only recognizes her and, in the absence of Chandler who was abroad on a business trip, she becomes the child's nurse and through loving care cures her. Chandler returns unexpectedly and compels Loretta to leave. Her departure causes the child to return to her remorse, unhappy state, thus bringing Chandler to the realization that, not only his daughter, but he, too, needed Loretta.

It was produced by Albert J. Cohen, and directed by Joseph Pevney, from a screenplay by Ketti Frings, based on a story by Thelma Robinson. Adult fare.

### "Operation Secret" with Cornel Wilde

(Warner Bros., Nov. 8; time, 108 min.)

A heavy espionage melodrama of fair quality. Though the lives of some of the characters are placed in danger, the spectator finds it hard to follow their fate with much interest by reason of the fact that he does not know who is for what cause—who is the traitor and who is the right fellow. The action is at times confusing, particularly because the author did not see fit to take the audience into his confidence. The mood is heavy, and there is no comedy relief anywhere. The director can hardly brag about his directorial work.

Gathered at the Paris office of the French secret police are Steve Cochran, a foreign-car dealer in the United States; Lester Matthews, of the British Foreign Office; Jay Novello, an ex-Gestapo agent; and Karl Malden, a Foreign Legion officer, all called in an investigation of charges that Cornel Wilde had killed Paul Picerni, a French underground fighter, during the war. Through flashbacks the testimony offered by the different witnesses shows that Wilde and Malden, as Legionnaires, had been forced at gunpoint by Cochran and Picerni, of the French Army, to obey the government's order and surrender to the Nazis after their conquest of France. Both Wilde and Malden had escaped from prison camp. Wilde had reached England, where he had joined the U. S. Marines. Along with two other Marines, he had been parachuted into Schweinfurt to report on the results of Allied air raids on German war plants, and with the help of Phyllis Thaxter, a French underground member posing as a nun, he had escaped a Nazi trap and had fled with her to France, where they had joined a Maquis group headed by Cochran, with Picerni as his lieutenant. Malden, too, was a member of the group. The group had wrecked a German staff car and had obtained films of a secret Nazi jet plane. Malden had been wounded and captured while helping his comrades to escape. Back at the hideout, Cochran had insisted upon sending the film to Russia, while Wilde had demanded that it be sent to England. When a majority of the group had voted to send the film to England, Cochran, at gunpoint,

had taken possession of the film and had fled with it, after shooting and killing Picerni, who had tried to stop him. Wilde, masquerading as a German soldier, had followed Cochran, shot him and seized the film, and he himself had been shot by the Nazis as he swam toward a rendezvous with an Allied submarine. Phyllis, signalling the sub, had been captured by the Nazis. With the testimony completed, Cochran, accused of Picerni's murder, ridicules the charge and points out that no witnesses had been produced to substantiate the testimony. But the surprise appearance of Wilde and Phyllis clinch the case against him.

Henry Blanke produced it, and Lewis Seiler directed it, from a screenplay by James R. Webb and Harold Medford. Too heavy for children.

### "Something for the Birds" with Victor Mature, Patricia Neal and Edmund Gwenn

(20th Century-Fox, Nov.; time, 81 min.)

An amusing romantic comedy that is enhanced by zestful performances that give it a breezy and enjoyable quality. Revolving around a young woman who goes to Washington to prevent legislation that might cause the extinction of the condor bird, only to become romantically involved with a handsome but slick lobbyist representing opposite interests, the story pokes fun at the technique of lobbying, at pompous politicians, and at the Washington scene in general. Patricia Neal, as the pretty ornithologist, and Victor Mature, as the professional lobbyist, are very good, but acting honors go to Edmund Gwenn for his warm and amusing portrayal of an elderly engraver of invitations who pockets samples of his work to crash plush social affairs and who is assumed to be a retired admiral with considerable influence in government affairs. Being more or less a burlesque of political Washington, American movie-goers should find much in it to laugh at, but it is hardly the type of film that is suitable for foreign consumption.

Having met with no success in her efforts to stymie proposed legislation that would permit a utility company to drill for natural gas on land that was the last sanctuary for the almost extinct California Condor, Patricia crashes a Capital party in the hope of finding someone who could help her. She meets Gwenn, who introduces her to Mature after hearing her story. Mature, attracted to Patricia, quickly agrees to lobby for her cause, but finds himself in a dilemma when he learns that his firm was representing the utility company. He keeps this information from her, and secretly tries to help her. She falls in love with him but cuts the romance short when she discovers that the utility company is his client. In the complicated events that follow, a political radio commentator accuses Mature of bribing public officials with gifts of refrigerators. This leads to an investigation by a Senate committee, and Gwenn, who had innocently accepted such a gift from Mature, finds himself involved. A spectacular hearing is held, with coverage by TV cameras, during which Gwenn is exposed as an engraver, but when he explains that he had been mistaken for a retired admiral because he wore a medal awarded posthumously to his son, he wins the hearts of the people he had fooled. Meanwhile Mature is cleared of any wrongdoing and, despite Patricia's antagonism, marshals enough support to defeat the utility company's bill. It ends with Mature, aided by Gwenn, making Patricia his bride.

It was produced by Samuel G. Engel, and directed by Robert Wise, from a screenplay by I.A.L. Diamond, based on stories by Alvin M. Josephy, Joseph Petracca and Boris Ingster. Suitable for the family.

### "The Raiders" with Richard Conte

(Univ.-Int'l, Nov.; time, 80 min.)

A good western melodrama, photographed in Technicolor. Set in the lawless gold-rush days of California in 1849, its story about an aggressive young gold miner who sets out to avenge himself against a ruthless gang of claim jumpers who had stolen his gold and killed his wife and brother, is for the most part interesting, and since the action is fast-moving and exciting it holds one's attention well. The western fans in particular will find it to their liking, for it has all the ingredients that appeal to them—a courageous hero, hard-riding, gun duels and fistcuffs, as well as a pleasant romantic interest.

Seeking to build an empire for himself in lawless California, Morris Ankrum, a wealthy and seemingly respectable landowner, secretly heads a gang of outlaws who steal the claims of little miners. Richard Conte becomes one of their victims when three of Ankrum's henchmen steal his gold and kill his wife and brother. He swears revenge and, with the help of Richard Martin, whose family



also had been robbed by Ankrum, organizes other victims in a fight to rid the territory of the criminal. Viveca Lindfors, Martin's sister, objects to their plans out of fear that they, too, may become criminals. They hold up stagecoaches bearing Ankrum's gold, which he was using to influence action against California joining the Union so that he would be left free to build his empire. During one stage holdup, Conte captures the man who had killed his wife and forces him to confess the secret leadership of Ankrum and the details of his nefarious operations. Conte then leads a raid on Ankrum's gold mine, killing a number of his men and stealing a wagon load of gold. Enlisting the aid of William Bishop, a U.S. Marshal, Ankrum tries to ambush Conte as an outlaw. But Conte escapes, and later, when he attempts to get a signed confession from Ankrum, he is forced to kill the criminal in self-defense. Arrested, Conte is found guilty of murder and sentenced to hang. But before the sentence can be carried out, California joins the Union and he is set free by a general amnesty granted to all prisoners. He joins Viveca, and sets out to build a new life together.

It was produced by William Alland, and directed by Lesley Selander, from a screenplay by Polly James and Lillie Hayward, based on a story by Lyn Crost Kennedy. Unobjectionable morally.

### "Limelight" with Charles Chaplin (United Artists, Nov.; time, 141 min.)

The movie-going public, which is accustomed to expecting something special in a Charles Chaplin picture, will not be disappointed when they see "Limelight," his first production in five years. It is an excellent human drama that should go over very well because of its strong emotional appeal. As the picture's star, author, producer, director, music composer and choreographer, Chaplin does an outstanding job in every department, thus proving his genius. The one criticism that may be made of the picture is its excessive length; in some of the scenes Chaplin indulges in too much talk, preaching and moralizing in what impresses one as an attempt to get over his personal philosophy on life in general. All this, however, is a minor flaw and does not affect one's enjoyment of the picture.

Briefly, the story, which takes place in London in 1917, casts Chaplin as an aged, once-famous Music Hall comedian, down on his luck and addicted to drink. He rescues Claire Bloom, a youthful but despondent ballet dancer, from an attempt to end her life by gas, and gives her refuge in his shabby flat, where he tenderly nurses her back to health and restores her confidence and desire to live. A close association springs up between them, and through his guidance she becomes a prima ballerina. She declares her love for him and endeavors to help him regain his former stature, but realizing the impossibility of the situation because of the difference in their ages, he bows out of her life confident that his place in her heart will be taken by Sydney Chaplin (his real-life son), a young composer. In a highly dramatic ending, Chaplin, after scoring a sensational triumph in a comeback performance, dies from a heart attack.

Chaplin's performance is excellent. His absence from the screen has not diminished his art, and with his usual ease he can provoke laughter or tears and keep the audience absorbed in whatever he is doing. His gestures and facial expressions have a world of significance. Although the story is chiefly drama of the type that stirs the emotions deeply, it has moments of high comedy. The most laugh-provoking sequence is where Chaplin and Buster Keaton do a pantomime comedy act of a concert pianist and violinist playing classical music. Not the least of the film's assets is the melodic musical score. Claire Bloom is very good as the girl Chaplin befriends. Suitable for everyone.

### "The Four Poster" with Rex Harrison and Lilli Palmer

(Columbia, no rel. date set; time, 103 min.)

Based on the successful Broadway stage play of the same name, "The Four Poster" is an amusing and at times touching comedy drama of the marriage of two spirited and human people, covering key incidents in their lives over a span of about forty years. Its appeal, however, will be limited to class audiences, for it is a conversational piece that has only the two main characters in the cast, and the action throughout is confined to a single setting—their bedroom. Lilli Palmer and Rex Harrison give expertly shaded performances, and it is to the credit of their acting ability, as well as the skillful direction, that one is held absorbed by the proceedings, although there are moments when the lack of incidents causes one's interest to wane.

The crises that arise in their lives are for the most part comical, but there are situations that are appealingly tender and, when tragedy strikes, deeply moving. Worthy of special mention are the novel animated cartoon sequences, which have been used cleverly to suggest, not only the passage of time between the episodes in their lives, but also to provide the spectator with background material that helps him to better understand the ensuing episodes.

The story opens in 1897 with Harrison, a struggling poet and schoolteacher, carrying Lilli across the threshold of their rented bedroom on their wedding night, and depicts their embarrassment and her delaying tactics as the moment approaches to share the four poster bed. A year or so later finds Harrison without his teaching job and unsuccessful in his efforts to get his poems published, while Lilli, momentarily expecting the birth of their first child, urges him to forget obscure verse and to write novels. He takes her advice, and within ten years becomes a successful novelist and lecturer who is so vain that Lilli upbraids him. Hurt, he tells Lilli that he must leave her for another woman who "understands" him, but when she locks him out after subtly implying that she, too, had found someone else, he crawls back into her good graces. Tragedy strikes when their son is killed in action during World War I. But the passage of time heals their heartache and, in 1923, following the marriage of their daughter, a new crisis arises when Lilli, imagining herself in love with a younger man, asks Harrison for a divorce. Through applied psychiatry Harrison analyses her unhappiness as a lament for her lost youth; he brings her to her senses and persuades her to join him on a second honeymoon to Paris. The years pass swiftly, and 1933 finds Lilli on the verge of death from a fatal ailment. Harrison, heartbroken, plans to poison both her and himself, but at the last moment finds himself unable to do so. The final sequence shows Harrison old and alone, with the ghost of Lilli in all her radiant beauty appearing before him. He dies and joins her in the hereafter.

It was produced by Stanley Kramer, and directed by Irving Reis, from a screenplay by Allan Scott, based on the play by Jan de Hartog. For mature audiences.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF HARRISON'S REPORTS, published weekly at New York, N. Y., for October 1, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher Harrison's Reports, Inc., 1270 Sixth Avenue, New York 20, N. Y.; Editor, P. S. Harrison, 1270 Sixth Avenue, New York 20, N. Y.; Managing Editor, Al Picoult, 1270 Sixth Avenue, New York 20, N. Y.; Business Manager, none.

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

2371.

(signed) AL PICOULT

(signed)

Managing Editor

Sworn to and subscribed before me this 30th day of September, 1952. Anthony E. Ferraro, Notary Public. (My term expires March 30, 1954.)



saw fit to issue an inconclusive statement as to its position on the sale of RKO films to TV, after having made a positive statement that it would not do so, is in itself enough to cause the exhibitors to suspect it of harboring such a plan.

If the new RKO regime should decide to make its backlog of films available to television, it probably will realize a quick and handsome profit on its investment, for it has been reported that Howard Hughes was offered as much as \$8,000,000 for the backlog. In such a case, HARRISON'S REPORTS ventures to say that exhibitor resentment will be so strong that the new management may never be able to achieve its stated objective to "revitalize and build" RKO to its former prominence as a major film company.

### "The Stooge" with Dean Martin and Jerry Lewis

(Paramount, no rel. date set; time, 100 min.)

On a par with the other Martin and Lewis comedies. There are plentiful laugh-provoking situations, and the same "zaniness" prevails in Jerry Lewis. The story is that of an egotistical vaudeville performer, played by Dean Martin, who refuses to give due credit to his talented stooge, played by Lewis. Although Lewis brings high success to the team, Martin feels that he alone is responsible until the end, where his act flops without Lewis, thus bringing Martin to the realization that he (Lewis) is entitled to recognition. There is some difference between this story and the stories used in their other pictures; this time there is human appeal in some of the situations, and there are two charming romances. The production values are costly, and the photography clear:—

After his marriage to Polly Bergen, an attractive singer, Martin breaks with his vaudeville partner to go on as a single. His single act fails miserably, however, and Eddie Mayehoff, his agent, urges him to hire a stooge. Circumstances lead him to engage Jerry Lewis, a not-too-bright but likeable song-plugger. For his first performance, Lewis is shoved into a box, where he meets and gets into a mixup with Marion Marshall. Martin introduces him to the audience as a songwriter, and their interchange of banter between stage and box proves riotously funny and makes the act a big success. Martin, however, thinks that the success is due entirely to him and bills the act as a single. Although Martin gives him neither billing nor introduction, Lewis is extremely happy just being in the act and close to Martin, whom he considered his friend. Meanwhile a romance develops between Lewis and Marion. A marital rift occurs between Polly and Martin as a result of Martin's thoughtlessness towards, not only herself, but also Lewis. But Lewis, playing cupid, brings about a reconciliation between the couple. Lewis finally proposes to Marion, and she agrees to marry him provided he demands recognition in the act. This infuriates Lewis, who thinks that his pal can do no wrong, and he breaks with Marion. In the events that follow, Martin continues to deny Lewis fair billing, and Polly, as well as Marion and Mayehoff, turn against him. Polly, in fact, leaves him. Martin takes to drink to drown his sorrows, and when Lewis tries to console him he discharges him, insisting upon going on the stage alone to prove his ability. As a single, Martin is again a flop, and the act is saved only by the last-minute appearance of Lewis, who provokes roars of laughter from the audience. Finally realizing Lewis' importance to the act, Martin makes a public acknowledgement of it to the audience. Polly and Marion, who had been watching the proceedings from the wings, rush to Martin and embrace him.

Hal Wallis produced it, and Norman Taurog directed it, from a screenplay by Fred F. Finklehoffe and Martin Rackin, based on a story by Mr. Finklehoffe and Sid Silvers.

Suitable for all.

### "My Wife's Best Friend" with Anne Baxter and Macdonald Carey

(20th Century-Fox, Oct.; time, 87 min.)

Movie-goers who like "spicy" pictures may enjoy "My Wife's Best Friend," for although there is no "spice" in the action it is talked about as if sex doings did take place. It is a picture mostly for sophisticates. As to others, it is doubtful if they will care for it, for the actors are silly and the characterizations sillier. The hero is a weakling; he is shown taking a lot of "punishment" from his unreasonable wife. Any real man, such as Macdonald Carey appears to be, would have shaken her up with a couple of well placed slaps and would have left her, making her go after him as she

does in the end. The average person will not have patience either with her or him. The story is supposed to be light comedy but, because of the silly behavior of the characters, few people will find the heart to laugh. The picture has been mounted lavishly, and the photography is sharp and clear:—

While Anne Baxter and Macdonald Carey are passengers on a plane bound for Honolulu, where they were going to celebrate their eighth wedding anniversary, an engine catches on fire and they are warned by the pilot of a possible crash. Fearing the end, Anne and Macdonald confess to each other their past misdeeds, with Macdonald revealing that he nearly had an affair with Catherine McLeod, her best friend. Ann forgives him, but when the plane lands safely she becomes a different person; she tells him that, although she will not seek a divorce, she could not promise that she would not hate him the rest of her life. She consults Cecil Kellaway, her father, a minister, who urges her to see herself as Joan of Arc and to forgive those who have injured her. But she adds malice to the role of an all-forgiving person and makes Macdonald more miserable than ever. Coping with her becomes a problem for Macdonald and he demands firmly that she become a plain, ordinary wife. She then plagues him by behaving like a subjugated woman, a slaving wife who caters to her husband's every whim, which characterization wrecks an important business deal Macdonald was attempting to close with Lief Erickson, a lumber magnate, whom he had brought home to dinner. One day Anne finds Macdonald and Catherine together under suspicious circumstances, though both are innocent of any wrongdoing, and this makes her even more determined to get even with Macdonald. Dressing herself in glamorous clothes, she makes a play for Erickson and arranges to go out of town with him for a weekend. She tells Macdonald of her proposed weekend, and he warns her that if she goes it will mean the end of their marriage. Anne takes his threat lightly, but she gets cold feet before boarding a train with Erickson and rushes home, only to find Macdonald gone. She becomes frantic out of fear that she had lost him, but eventually locates him at a health farm with her father. She begs his forgiveness and promises to be a real wife to him. Kellaway intercedes and helps them to become reconciled.

Robert Bassler produced it, and Richard Sale directed it, from a screenplay by Isobel Lennart, based on a story by John Briard Harding.

For adults.

### TWENTIETH CENTURY-FOX

FILM CORPORATION

444 West 56th Street

New York 19, N. Y.

October 3, 1952

Mr. Peter S. Harrison  
Harrison's Reports  
1270 Sixth Avenue  
New York 20, N. Y.

Dear Pete:

After reading your editorial in the issue of September 27 entitled "A Financial Success But a Public Relations Failure", I am writing this letter to tell you how completely I agree with the viewpoint you have expressed.

It is certainly shortsighted, in my opinion, to rush into theatre television for the sake of immediate profits without regard for the long range factors that will bring about the good will of the public and assure a solid basis for the tremendous potential development of television entertainment in the theatres which you and I know the future holds.

Before reading your editorial, I was aware of the disappointment of the public resulting from the policy by which reserved seats were not provided for the Marciano-Walcott fight. We heard about this resentment of ticket buyers the very next day and naturally we were as much concerned as you expressed yourself to be in the editorial.

I agree with you fully that we should exercise the most careful show-business judgment in rushing sports events into theatres, showing the utmost regard for the comfort and convenience of the public. Theatre television represents a tremendous opportunity for our business in the future and it is certainly up to us to exercise business statesmanship in the highest way in order that it may be successful and bring prosperity to our theatres.

Sincerely,

(signed) SPYROS P. SKOURAS

SPS:mik



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No. 42

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## THE DISTRIBUTORS' ARBITRATION DRAFT

In response to inquiries concerning National Allied's attitude toward the draft of an arbitration plan that was approved by top officials of the major distributing companies on October 8, Abram F. Myers, Allied's general counsel and chairman of the board, authorized the following statement:

"Allied cannot act on the plan until the middle of November. There has been so much delay that a special session of the Allied board is out of the question. A call for the regular fall meeting, to be held in Chicago on November 15 and 16, already has been issued. I hope Allied's Arbitration Committee will be prepared to make suitable recommendations to the board at that time.

"It goes without saying that a mishmash of the August 20 draft contrived by film company attorneys behind closed doors and issued under Eric Johnston's imprimatur will be carefully scrutinized by Allied's Committee and the board of directors before they can reach a conclusion.

"I hope it will be found worthy."

The distributors' approval of an arbitration plan draft is indeed a step forward toward the possible establishment of an arbitration system, but Allied's attitude of caution is understandable in view of the fact that, after many months of protracted talks, last-minute proposals for changes in the draft, made by film company lawyers and TOA representatives, stymied further progress on the development of an arbitration plan because of Allied's opposition to the changes, which it considered "sweeping" and "revolutionary."

It is quite possible that Allied and other of the exhibitor organizations to which the distributors' draft has been submitted for study and consideration, will not see eye-to-eye with the film companies on certain points, but such differences should not mean the end of industry hopes for an arbitration system, for the distributors, in submitting their draft, have wisely emphasized that "the door is open for changes in the draft which may be requested by exhibitors. Any proposed changes would be fully considered by distributing companies so that an arbitration system can be established as speedy as possible."

In all probability, the distributors' draft, which is known to be an amended version of the draft drawn up originally by both distributor and exhibitor representatives, will not prove 100% acceptable to either one or more of the exhibitor organizations. One can only hope, therefore, that the disputed points will not be insurmountable.

## GIVE RKO A "BREAK"

Continuing its announced policy of making executive changes that will "bring in and promote youth with its vitality, fresh approach and aggressive thinking," the new RKO management, under the leadership of Ralph Stolkin, has promoted Charles Boasberg, its North-South division sales manager, to the post of General Sales Manager, to succeed Robert Mochrie, who has resigned.

Additional important new appointments include Walter Branson, Western sales manager, to the new post of assistant general sales manager; William Zimmerman, as head of the legal department, to succeed J. Miller Walker, resigned; and Richard Condon, as director of advertising, publicity and exploitation, which post was abolished shortly after Howard Hughes gained control of the company several years ago.

Like the 39-year-old Arnold M. Picker, who last week was appointed as RKO's executive vice-president in charge of worldwide sales, the new appointees are relatively young men, but each has had wide experience in the motion picture business.

The indecisive statement issued last week by RKO as to the course it will take on selling its old films to TV, particularly after the new management had issued a positive statement to the effect that it would not do so, has given the exhibitors cause for concern. But from what Arnold Grant, RKO's new board chairman, had to say to a reporter from weekly *Variety*, there is every reason to believe that RKO is hesitant about selling to TV and may even decide not to do so. This is what Grant told the *Variety* reporter, as published in the October 15 issue of that paper:

"This business about TV — well, I'd like to hear any of the other seven companies say they have no television in their futures. We all have. But, naturally, we have been thinking of lots of things. Firstly, what rights have we in this accrued product. If it's worth \$5,000,000 or \$15,000,000 to others, why isn't it worth it to us? Comes a gadget like Telemeter, where do we stand on the reissue values there? Or if there is a reissue value, why not in the theatres, where pictures first started and belong? If 'King Kong' or 'Snow White' can go out and do such heavy repeat trade in theatres, wouldn't we be foolish to unload to TV? And above all, where would we stand with the exhibitors? Sure, some say that 'give 'em a picture they'll want and they'll stop pouting at you,' but our new sales force, under Charlie Boasberg and Walter Branson, is keyed to exhibitor good-will and strong theatre relations."

(Continued on back page)



**"Battle Zone" with John Hodiak,  
Stephen McNally and Linda Christian**

(Allied Artists, Sept. 28; time, 82 min.)

This is a war picture, unfolding in Korea, and as such it should appeal to all those who enjoy action melodramas. The basis of the story is the fight that preceded the drive of the American forces to the Yalu River, on the Manchurian-Korean border, and the subsequent retreat of the Americans when the Red Chinese joined the fight with the North Korean Reds. There is a romantic triangle involving John Hodiak, Stephen McNally and Linda Christian. McNally had taken her away from Hodiak, who in turn tries to win her back. There is some bad blood between the two men, but in the end Hodiak shows his true worth by giving way to McNally, for he realized that Linda loved him. There are some fierce battle scenes between the Americans and the Reds. There is also some comedy relief:—

Hodiak re-enlists in the Marine Corps as a master technical sergeant in the combat photographic unit. At Camp Pendleton he meets McNally, an old buddy, who had taken Linda, a Red Cross nurse, away from him. Linda, who was still with her Red Cross unit, brushes off Hodiak's efforts to win her back. In due time Hodiak and McNally, as well as Linda, find themselves in the midst of war activities in Korea. The American drive to reach the Yalu River bogs down when the Chinese Reds join the North Koreans, and the Americans are driven back to the Anoon-Yongdok area in South Korea. With Intelligence lacking detailed knowledge of the Reds' strength, McNally comes up with an idea and Hodiak approves it: disguising themselves as Red Army fighters, they join a unit commanded by Richard Emory, get behind the enemy lines and photograph everything they see. A spy in their group betrays them, and they have to fight their way back to their own lines. Emory and several others are killed, and Hodiak is wounded slightly. Linda tends to him when he gets back to the base. Reconciled to the idea that she is in love with McNally, Hodiak wishes her happiness and then rejoins McNally and what is left of their unit as it moves up for a big attack, made possible by the photographs both had sent back to the base. Thus the Americans are able to capture the Reds' concealed gun installations and supply depots.

Walter Wanger produced it, and Lesley Selander directed it, from a story by Steve Fisher.

For adults and for such children as enjoy strong melodramas.

**"The WAC from Walla Walla" with  
Judy Canova and Stephen Dunne**

(Republic, October 10; time, 83 min.)

This slapstick comedy should prove satisfactory to the Judy Canova fans. The first half is slow and rather silly, but it picks up speed and excitement in the second half, where the guided missiles are fired. A guided missile is shown chasing every one, including Judy, who had set it off accidentally. Despite the excitement and confusion, however, she gathers her senses in time to subdue the heavies who were seeking to obtain data on the top-secret weapon. It has a few good laughs here and there, but for the most part the comedy is mild. It is chiefly a small-town picture.

On the night that Judy is born, lightning strikes the statue in the town square of her great grandfather, who had fought and died a hero's death at Bull Run. To Thurston Hall, pompous head of the family that had feuded with Judy's family for three generations,

the destruction of the statue is cause for joy, for he believed that a statue of one of his own ancestors would be more suitable. To George Cleveland, Judy's grandfather, her birth is nothing short of disaster, for it left the family without a male to carry on its soldiering tradition. During the time that Judy grows to womanhood, Cleveland tries valiantly to rebuild the smashed statue, but every time he puts the bits together Judy somehow manages to be the cause of its destruction. Other problems take precedence in the two-family feud over the statues when Judy falls in love with Stephen Dunne, Hall's son, an Army lieutenant, who induces her to join the WACS. Both Hall and Cleveland rage at the romance, but to no avail. Judy is not too bright during the week of her basic training, and June Vincent, a conniving blonde who had set her cap for Dunne, makes Judy look even dumber through trickery. Eventually, however, the family soldiering streak in Judy comes out when a group of villains plot to obtain top-secret data on guided missiles from Dunne. Judy's resourcefulness and dumb luck help her to dumbfound the villains, capture them, and deliver them to Dunne. She is decorated for this feat and given the honor of unveiling the resorted statue of her great grandfather alongside a statue of one of Hall's ancestors.

Sidney Picker produced it, and William Witney directed it, from a story by Arthur T. Horman.

For small-town audiences.

**"Toughest Man in Arizona" with  
Vaughn Monroe and Joan Leslie**

(Republic, October 10; time, 90 min.)

Photographed in Truecolor, this is a good melodrama about Western outlaws in the year 1881, and about a fearless U.S. Marshal who exterminates them. The action is fast all the way through, and the situations where Vaughn Monroe risks his life in the performance of his duties are thrilling. The outlaws, particularly Victor Jory, are reckless and murderous. The Truecolor photography is somewhat poor in the interior shots. The exterior shots are not too bad, but a great deal of work has to be done by Republic's color experts before this color process becomes generally acceptable. Mr. Monroe has a pleasing personality and a fine singing voice; he does well with the three western-type songs that he sings. There is hardly any comedy relief:—

Monroe, a fearless U.S. Marshal in the territory of Arizona, captures Jory, a notorious bandit. On his way to Tombstone with his prisoner, Monroe comes across Joan Leslie and two children (Nadene Ashdown and Bobby Hyatt), the only survivors of an Indian raid on a wagon train. The children's parents had been killed, and Joan believed that Henry Morgan, her husband, had died a hero's death. Monroe, a widower with two children of his own, takes the three to his home and looks after them. He falls in love with Joan, and her devotion to his children as well as to the two orphans gives him hope that she will consent to marry him. Before she makes up her mind, Monroe is involved in a fresh war on crime, for Jory, aided by Jean Parker, his dance-hall girl-friend, and by Ian MacDonald and Lee MacGregor, escapes. This is accomplished with the aid of Morgan, an expert telegrapher, who tapped the telegraph wires to learn when Jory would be transported to another jail. Morgan does their bidding under threat that they will reveal his identity and cowardice in leaving women and children to die at the hands of the Indians. Through Morgan's wire-tapping, Jory and his hench-



men learn of a gold shipment to be made on a certain day and hour, and they hold up the stage. Monroe questions Jean about the robbery and, because Jory had ignored her for another woman, she tells him everything. Monroe, aided by several deputies, rides to Galeyville, where the outlaws were hiding out, arriving there just as Morgan plans to doublecross them and take the gold for himself. In the gun battle that follows, the crooks are killed outright, and Morgan is subdued after shooting one of the deputies in the back. Joan is shocked to learn of her husband's cowardice and villainy, but she indicates that she will marry Monroe after Morgan pays his debt to society.

Sidney Picker produced it, and R. G. Springsteen directed it, from a story and screenplay by John K. Butler. Adults.

**"The Prisoner of Zenda" with  
Stewart Granger and Deborah Kerr**  
(MGM, November; time, 101 min.)

An excellent costume melodrama. It is a fine picture from every angle — production, direction, acting and photography by the Technicolor process. Stewart Granger does superb work in a dual role. As the Englishman who visits the King of Ruritania (also played by himself), Granger wins the audience's warm sympathy for, instead of trying to retain the throne for himself, he risks his life to restore the King to his rightful place. The romance is powerful and charming; Granger convinces one that he is deeply in love with Deborah Kerr, the Princess and future Queen, and their eventual parting, because of her duty to her country, touches one. The adventurous action is fast, and the scenes at the moated castle, where Granger single-handedly duels with and defeats the King's enemies and saves the kidnapped monarch, are thrilling. There is considerable light comedy throughout. The photography is a treat to the eye, and the color is smooth and soothing to the esthetic senses. The story was produced twice before — by MGM in 1922, and by United Artists in 1937:—

Granger, an Englishman, while visiting Ruritania, comes face to face with the King, who proves to be a distant relative. The King insists that they dine together and, despite the protestations of Louis Calhern and Robert Coote, his aides, drinks himself into a stupor. It is not until the following morning, the day of the King's coronation, that Calhern discovers that the King had been drugged by cohorts of Robert Douglas, the King's treacherous half-brother, who felt that if the King failed to appear at the coronation it would give him a chance to seize the throne. Granger, who was the image of the King, is persuaded by Calhern to pose as the King at the coronation. Enraged when the supposed King arrives and is crowned, Douglas dispatches James Mason, his most corrupt aide, to find out what happened. Mason finds the King unconscious, kidnaps him and takes him to Douglas' moated castle. When the King is found missing, Granger is compelled to carry on the deception, a task he finds most pleasant because he had fallen madly in love with Deborah, the King's fiancée. She in turn finds her love awakened in the belief that the King had changed for the better. Meanwhile Douglas does not dare reveal Granger's deception lest he involve himself and, through Mason, he offers Granger a bribe to leave the country. Mason in turn tries to doublecross Douglas by proposing to Granger that they kill both Douglas and the King so that he (Granger) could remain as King, while he (Mason) takes up with Jane Greer, Douglas' mistress. Granger

rejects the propositions and decides to risk his life and save the King. He enters the castle with the aid of Jane, who feared that she would lose Douglas if he became King. There he fights a number of exciting duels and finally rescues the grateful King. Meanwhile Douglas is killed by Mason, who in turn escapes. Before departing for England, Granger tries to persuade the heartbroken Deborah to accompany him, but she declines on the ground that duty to her people was more important than love.

Pandro S. Berman produced it, and Richard Thorpe directed it, from a screen play by John L. Balderston and Noel Langley, based on the novel by Anthony Hope. Suitable for all.

**"The Iron Mistress" with Alan Ladd and  
Virginia Mayo**

(Warner Bros., Nov. 22; time, 110 min.)

Those who enjoy virile, action-packed romantic melodramas and who are not too fussy about story values should get good satisfaction out of this Technicolor production. With Alan Ladd in the role of the famed Jim Bowie, a backwoodsman who comes to New Orleans and wins fame and fortune, the action is filled with incredible heroics in which Ladd, with knife and sword, subdues any number of enemies, romantic and otherwise. Several of the duels and fights are, in fact, so gory that those with weak stomachs will turn away from the screen. Dramatically, the story is ineffective for no real sympathy is felt for any of the characters, including Ladd. Most of his troubles stem from the fact that he becomes infatuated with Virginia Mayo, an obvious faithless and avaricious Creole belle. That a man of his supposed brains and ability could not see through her is too hard to take. The direction is fair, and the acting meets the demands of the ordinary script. The production values are lavish:—

Ladd, a young backwoodsman from the bayou country of Louisiana, comes to New Orleans to sell lumber from his mill and becomes infatuated with Virginia. He finds strong competition from Joseph Calleia, an ambitious politician, Alf Kjellin, a playboy, and Ned Young, a ruthless killer. Young challenges Ladd to a duel because of Virginia's attentions, and Ladd emerges victorious. Aware that he needed great wealth to win Virginia, Ladd, through investments in lumber tracts and a race horse that wins against a steed owned by Calleia, makes a fortune. Calleia becomes his deadly enemy. Now wealthy, Ladd seeks out Virginia only to learn that she is married to Kjellin, but she tells him that she is unhappy and continues to make a play for him. Ladd has a special knife fashioned to protect him from his enemies, and when Calleia attempts to ambush him he slays him with the weapon. When Kjellin loses heavily to Tony Caruso, a crooked gambler, Ladd, on a plea from Virginia, saves Kjellin by beating Caruso in a fierce knife duel that leaves him crippled. Caruso's henchmen ambush Ladd and leave him for dead, but he is found by Phyllis Kirk, daughter of a Spanish aristocrat, who nurses him back to health and wins his love. While traveling on a Mississippi river boat, Ladd meets Virginia and Kjellin, unaware that Caruso had boarded the boat to kill him. In a mix-up of identities, Caruso and Kjellin kill each other. Virginia prepares to take up with Ladd, but he ignores her and returns to Phyllis, whom he marries.

It was produced by Henry Blanke, and directed by Gordon Douglas, from a screen play by James R. Webb, based on a novel by Paul I. Wellman.

Adult fare.



Mr. Grant's comments should serve to dispel exhibitor concern about the possibility that RKO will unload its old films on the television market. In fact, until RKO proves otherwise, the exhibitors should treat the company as one that is making a valiant effort to get back on its feet, and they should give the new management every possible break to help it overcome the company's difficulties. In the final analysis, a successful RKO is good for the exhibitors, for it will not only assure them of a continuing source for product, but also serve to create more competition among the distributors for the exhibitors' play-dates.

### INVITING A POSSIBLE TRAGEDY

Usually the distributors, or the studios, when they want to show a picture to either the reviewers or to a special group at a preview, rope off a number of seats for the guests.

Some of the times the rope is a long one, reaching from one end of the reserved section to the other end. Better theatres, however, have short velvet-covered ropes, hooked between the outside seats of two rows.

One of these days there may be a cry of "fire," either real or false, and the occupants of the reserved, roped-off section, like the occupant of any other seat in the theatre, will become panicky and will try to get out as speedily as he or she can.

If such a calamity should ever occur, the following may happen: The person occupying the outside seat in the reserved section may stumble because of the rigid rope, and the others will pile up on him or her. You may imagine then what will happen: several of them may be trampled to death, unnecessarily if the cry of "fire" should turn out to be false.

To avoid such a possible tragedy, each rope should be short, should be attached to no more than two rows, and should be so adjusted that the slightest pressure would be enough to push it aside to let the people out.

Theatre operators should give this matter serious thought. A tragedy may never occur, but if it does occur, they will never forgive themselves.

### A CONSTRUCTIVE STEP

Sol A. Schwartz, President of RKO Theatres, is to be congratulated for his foresight in engaging the services, as a consultant, of Dr. Alfred N. Goldsmith, the well-known engineer and inventor, who is one of the world's foremost experts in the motion picture and television fields.

For many years, Dr. Goldsmith has been intimately connected with the development and growth of television, and has made numerous inventions in black-and-white and color television. He is a former Vice-President and General Engineer of the Radio Corporation of America, and throughout his distinguished career has acted as consulting engineer to the General Electric Company, the Marconi Wireless and telegraph Company of America, RCA, NBC and many other large industrial corporations.

In cooperation with members of the RKO Theatres' organization, Dr. Goldsmith will undertake detailed studies of possible technical and industrial improvements and additions in motion picture and large-screen theatre television exhibition.

Mr. Schwartz deserves credit for having selected so capable a man for such a task.

### SOUND ADVICE TO RKO'S NEW MANAGEMENT

The question of whether or not the new RKO management headed by Ralph Stolkin will make the company's backlog of films available to television has brought forth the following comment in the October 10 organizational bulletin of the Allied Theatre Owners of Indiana:

"Mr. Stolkin had better look at the record before trying to carry water on both shoulders. Monogram tried it with disastrous exhibitor relations resulting and its president, to save the day, came out with a statement, 'We will not sell any more pictures to television.' Republic sold some old Westerns to TV and are still wallowing in the displeasure of the exhibitors. Eddie Small tried it and cried for help. Mr. Stolkin might pick up a few fast bucks by selling his old pictures to free TV but he will find that such action will ruin his company's good exhibitor relationship and that the exhibitors will not want to buy RKO's current releases if they must compete with RKO's old product, which investment was amortized by exhibition, on free TV. In fact, if he will look over the three million return on one picture KING KONG from motion picture exhibition and if he understands figures he will readily realize that the reissue route could be much more profitable for the company than to practically give the pictures away to TV. Then too, he might look into the costs of preparing the old pictures for TV use. They must be cut, rescored, etc., and many producers who have sold to TV at what they thought a profit, then rescored and cut the pictures to fit into the peculiar TV time requirement found the costs reduced their profits on the venture to nil. In fact, when these producers totaled up the loss of play-off on their current product plus the exhibitor ill will created, the TV interlude was anything but a profitable venture."

### LOUDERMILK AVIATION COMPANY

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September 29, 1952

Mr. Pete Harrison  
HARRISON'S REPORTS  
1270 Sixth Avenue  
New York 20, N. Y.

Dear Pete:

Although I sold my theatre interests and at the present time am divorced completely from the Motion Picture Industry, am nevertheless enclosing my check for renewal of your Reports. After 25 years in the business, it would seem silly to say that I am not interested in the welfare of the Motion Picture Industry, and the good job you have done so many years for the exhibitors. The information you have brought across my desk for so many years was certainly worth many times the annual subscription rate.

Keep up the good work, Pete. The exhibitors need you more today than any time in the past. I wish you and the Motion Picture Industry the very best of everything.

Sincerely,

Wade G. Loudermilk



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### THE COLE PROPOSAL

Considerable publicity has been given in the trade press to a recommendation made by Col. H. A. Cole, the Texas Allied exhibitor leader, that Allied's top leaders, who are now devoting considerable time to all-industry matters, such as COMPO, the proposed arbitration plan and the admission tax fight, be withdrawn from this all-industry work so that they may better serve the Allied membership by devoting their full time to combating the unfair sales policies of certain of the distributors.

Col. Cole made his proposal in a letter to Wilbur Snaper, National Allied's president, in which he reviewed the militant fight carried on by the organization for many years to rid the industry of the many ills resulting from monopolistic practices, but pointed out that, even though the injunctive relief granted by the courts resulted in some good, "the film companies and their attorneys with customary adroitness have seized on some issues and court decisions, to themselves introduce such abortions, not a part of the immediate court decision, as bidding. Through various devices they have also gotten around the court injunctions against forcing higher admissions. Using their bidding system in exactly the manner the court said that the system would be used, they have forced up terms and prices for their films, they have evaded the rules as to clearance and through various stupid and shortsighted means have made almost intolerable competitive conditions throughout the country."

After pointing out that the sales policies of "practically all companies" are forcing thousands of exhibitors out of business, Col. Cole stated that, in his capacity as Co-Chairman of the Tax Repeal Drive, he has had comments from many exhibitors to this general effect: "What the Hell! If we get it, the film companies will take it away from us almost immediately. What's the use?"

Col. Cole then pointed out that, with the Government's monopoly suit back of it, Allied to some extent abandoned its traditional militant attitude in the belief that the time had come to build up rather than tear down, and it accordingly gave its heartiest support to the objectives of COMPO, instructed Abram F. Myers, its general counsel, to help formulate an all-industry arbitration plan, and assigned Trueman T. Rembusch, its former president, to the task of being one of the three co-leaders of COMPO. Meanwhile, stated Cole, he himself undertook the co-chairmanship of the current tax repeal drive.

"I think the time has come," concluded Cole, "that we in Allied must recognize the fact that we stand almost alone in an unselfish attempt to do an all-

industry job, and that in doing this we have sacrificed the interests of thousands of exhibitors because other elements in our industry have taken advantage of our preoccupation and through one means or another are shortsightedly doing the industry a great disservice.

"In view of this, I have the following recommendation: That Allied free its personnel from their obligations to do these outside jobs. That Allied recommend to those of its members who have unselfishly taken these various jobs and obligations that they withdraw from them and resign from such positions. This recommendation is made with the greatest reluctance because these jobs have not been completed and, while others probably can and will take over, the causes themselves will inevitably suffer. However, we can see no other conclusion."

In a separate statement to the trade papers, Cole said that his recommendation is not intended to imply that individual Allied members should stop or relax their efforts for repeal of the admission tax.

Those who are acquainted with Col. Cole know him as a man of sincerity and temperate thinking. In making his letter to Snaper public, Cole must have been fully aware that he would be subjected to criticism for advocating that Allied's top leaders withdraw from all-industry affairs. The fact remains, however, that, as an exhibitor leader, he felt obligated to propose such action because for some time since the end of the Government's anti-trust suit the exhibitors have been grumbling about oppressive sales practices and about the failure of the distributors to adopt policies that would tend to alleviate rather than increase their hardships. The resentment of the rank-and-file organization members has now reached the breaking point, and they are demanding that their leaders find ways and means to cope with the unsound practices being employed by some of the distributors.

Mr. Myers has already announced that Col. Cole's recommendation will be considered by the Allied board of directors at its meeting next month in Chicago, just prior to Allied's national convention. HARRISON'S REPORTS sincerely hopes that the board will not find it necessary to follow through on Col. Cole's proposal, and that a way will be found whereby the Allied leaders would continue their important work on all-industry matters, which affect the welfare of all exhibitors, and at the same time be able to concentrate their attention on distributors who are guilty of trade abuses.

In distributor circles the claim is being made that Col. Cole's statement, like the recent statements is-

(Continued on back page)



**"Army Bound" with Stanley Clements**

(Allied Artists, Oct. 5; time, 61 min.)

A fair program picture, with situations of mild human appeal, some rescues from a burning Army-post building, and some midget auto-racing thrills. The romance between the soldier hero, a former midget auto-racer, and the heroine, daughter of a respectable middle-class family, is appealing. There are a few comedy pranks played by the soldiers, as well as their usual harmless girl-hunting. The direction and acting meet the routine demands of the plot. The photography is clear:—

Stanley Clements, a midget auto-racer, meets Karen Sharpe and falls in love with her. Karen and her parents (Harry Hayden and Lela Bliss) watch Clements win a tight race from John Fontaine, an army lieutenant on leave. Clements gives Fontaine a beating for having tried to foul him. When Clements is drafted into the Army, he finds that Fontaine is his commanding officer. Fontaine has a private talk with Clements to assure him that their fight would not influence him, but that he must order him to do certain chores regardless of personal feelings. Clements accepts the talk but still feels that Fontaine is against him. Karen invites Clements to her home, where her father privately tells him that he would not approve a marriage because his future was uncertain. Accepting his rebuke manfully, Clements leaves without informing Karen. When she finds him gone and learns what had happened, she goes after him and locates him at the nearest USO. Wanting to get married despite the feelings of her parents, Clements, aided by Steve Brodie, his buddy, goes AWOL and enters a midget auto race. He crashes during the race and his AWOL status comes to the attention of Fontaine, who disciplines him severely. Clements is unable to meet Karen on the day set for their marriage, and Karen, desperate, goes to Fontaine to plead in Clements' behalf. Clements resents her action, and Karen, her feelings hurt, leaves. The post arsenal catches fire and Clements risks his life to save many of his buddies. Fontaine, trying to aid in the rescue, is trapped by a falling wall, and Clements, risking his own life, rushes into the burning building and rescues him. In gratitude, Fontaine patches up the quarrel between Clements and Karen and arrange matters so that the two may be married immediately.

Ben Schwalb produced it, and Paul Landres directed it, from a story and screenplay by Al Martin.

Family.

**"Plymouth Adventure" with Spencer Tracy, Gene Tierney and Van Johnson**

(MGM, November; time, 104 min.)

From the production point of view, "Plymouth Adventures" is an impressive, large-scale spectacle, revolving around the historic voyage of the Mayflower to the New World with the first Pilgrims. As entertainment, there is much about the 96-day crossing that is thrilling and exciting, particularly the sequence where a violent storm almost batters the ship to bits while the terrified Pilgrims huddle below decks. It is an intensely dramatic sequence that will long be remembered by those who see the picture. There are times, however, when the pace drags considerably, particularly in the depiction of the ill-starred romance between Spencer Tracy, as the hard-bitten captain of the ship, and Gene Tierney, as the faithful wife of one of the Pilgrim leaders. The emotional stress undergone by both of them is so unreal that it has little effect on the feelings of the spectator. In fact, most of the characterizations lack sufficient development, and for that reason they seem to have an artificial quality. Consequently, the hopes and fears of these people who fled religious oppression fail to come through the screen with appreciable dramatic impact:—

Tracy, sullen and disillusioned master of the Mayflower, looks upon the Pilgrims waiting to board his ship at Southampton as "mealy-mouthed and hypocritical." He accepts a bribe from Rhys Williams, agent of the Virginia Company, to land the settlers near Cape Cod, hundreds of miles north of the Virginia region, as part of a scheme to force the Pilgrims into virtual slavery, but the Pilgrims foil

the plot by refusing to sign the necessary papers. Along with the Speedwell, the Mayflower begins its journey to the New World, but after five days at sea the Speedwell springs a leak and Tracy orders both ships back to port. The Mayflower soon resumes the journey with 102 of the Pilgrims, and after many weeks at sea the Pilgrims find themselves enduring all sorts of hardships and insults from the crew because of the short supply of food and water. Meanwhile Tracy finds himself drawn to Gene Tierney, wife of Leo Genn, one of the Pilgrim's leaders. During a severe storm, Genn is washed overboard but is rescued by Tracy. The storm damages a main crossbeam that threatens to split the ship, but Van Johnson, a carpenter, saves the situation through his ingenuity. A close relationship grows up between Gene and Tracy out of her gratitude for his saving her husband's life, and she falls in love with him. The Mayflower finally arrives at Cape Cod and, while Genn and others go ashore to survey the area, Gene, faced with separation from Tracy, drowns herself. Lloyd Bridges, the first mate, incites the crew to sail the Mayflower back to England immediately, but Tracy, aware that the presence of the Mayflower was necessary to help the Pilgrims survive the first winter, puts down the mutiny. With the advent of Spring only 56 of the Pilgrims remain alive, but the settlement had taken shape, and shelter for all had been assured. Honored by the settlers before his departure, Tracy heads back to the Old World, a more tolerant man than ever because of his friendship with the Pilgrims.

It was produced by Dore Schary, and directed by Clarence Brown, from a screenplay by Helen Deutsch, based on the novel by Ernest Gebler.

Suitable for all.

**"Voodoo Tiger" with Johnny Weissmuller**

(Columbia, November; time, 67 min.)

A routine addition to the "Jungle Jim" series of program adventure melodramas. As such, it normally would be suitable for the indiscriminating action fans, including children, but the fact that the producer has seen fit to include a bevy of curvaceous, scantily-clad women, one of whom does a dance routine that is more suitable for the burlesque trade than for the screen hardly makes the picture acceptable for the youngsters. The story itself is far-fetched and uninteresting, and matters are not helped much by the direction and acting. The usual stock shots of wild animals have been worked into the footage. The sepia photography is good:—

Johnny Weissmuller (as Jungle Jim) is instructed by the Government officials to help Bob Bray, a U.S. Army officer, track down Michael Fox, a jungle trading post operator, who was formerly a Nazi officer. Fox was the only one who knew the whereabouts of a valuable art collection stolen from France during the Nazi occupation, and Bray wanted to catch him before he could dispose of it. Weissmuller leads an expedition into the interior and catches Fox at the trading post, but before he can lead him away a trio of art thieves led by James Seay arrive with the intention of capturing Fox themselves. In the fight that follows Fox escapes and commandeers a plane that was transporting Jeanne Dean, her trained tiger, and her dancing troupe of four girls. The plane crashes in the Valley of the Headhunters, who considered a tiger to be a sacred god. All are made prisoners, but Jeanne is accorded the reverence of a goddess because of her control over the tiger. Weissmuller and his party track Fox to the headhunters' village, as do Seay and his confederates. Both parties are captured by the headhunters and prepared for execution. Jeanne manages to free Weissmuller and, in the confusion, Seay and his aides capture Fox and flee. Weissmuller, Bray and the dancing girls escape through a mountain pass, which they dynamite in time to prevent their recapture. Weissmuller then ambushes Seay's party and captures Fox, but before Seay can give chase he and his party are killed by the headhunters. Thus Weissmuller successfully completes another mission.

It was produced by Sam Katzman, and directed by Spencer G. Bennet, from a story and screenplay by Samuel Newman.

Adults.



### **"The Promoter" with Alec Guinness and Glynis Johns**

(Univ.-Int'l, October; time, 88 min.)

An entertaining British-made comedy that should be enjoyed by discriminating audiences. The Alec Guinness' fans in particular should find it to their liking, for its rags-to-riches story is ideally suited to the talents of Mr. Guinness, who ably portrays the role of an opportunist who, through shrewdness and some luck, surmounts numerous barriers as he progresses from humble beginnings as a washer-woman's son to a successful businessman and Mayor of his town. The situations throughout are humorous and are of the type that draw chuckles rather than uproarious laughter. Although Guinness' exploits are seasoned with a modicum of chicanery, he remains a likeable character because he does not bring harm or unhappiness to any one. The direction is fine, as is the acting of the other in the competent all-British cast. The action takes place during the early 1900's:—

Armed with a disarming smile, a ready wit and an indifference to the letter of the law, Guinness sets out in his early teens to make his fortune in the grimy town of Bursley and secures a position as clerk in the office of Edward Chapman, a stuffy solicitor. In this position he contrives to have mailed to himself an invitation to a Ball given by Valerie Hobson, a Countess. At the Ball, he manages to become friendly with the Countess, but his bold conduct earns him a discharge from Chapman's office. He immediately talks one of Chapman's clients into allowing him to collect her rents at a cheaper fee, and he embarks on a new career of estate managing, and practices gentle usury by lending money to people behind in their rent. He soon finds himself with a substantial bank account and becomes engaged to Glynis Johns, a pretty dance instructress, but he breaks relations with her when her gold-digging ways virtually leave him broke. By organizing sight-seeing rowboat trips to a freighter that had foundered off shore, Guinness earns a thousand pounds for himself within three months and, with his new fortune, organizes a loan club that enables people to spend while they save, while he in turn collects a percentage from the merchants with whom his club members deal. And to insure the success of the venture, he induces the Countess to sponsor it by promising to donate 10 per cent of his profits to her favorite charity. By this time Glynis had become a wealthy widow, after marrying an elderly man, and she sets her cap anew for Guinness, but he ignores her to marry Petula Clark, and the happy couple are last seen on the steps of the town hall as Guinness prepares to accept the mantle of Mayor of Bursely.

It was produced by John Bryan, and directed by Ronald Neame, from a screenplay by Eric Ambler, based on a novel by Arnold Bennett.

For mature audiences.

### **"Eight Iron Men" with Bonar Colleano and Arthur Franz**

(Columbia, no rel. date set; time, 80 min.)

Producer Stanley Kramer has come through with an effective war melodrama in "Eight Iron Men," which depicts the relationship and camaraderie between a squad of eight soldiers who are thrown together in the blasted ruins of a building in a rubble-strewn town, where they are constantly harassed by enemy snipers. Although there are no names in the cast that mean anything at the box-office, the picture should serve well as a strong supporting feature for double bills and even as the top feature where war films are favored. The story is given more to talk than to action, and centers mainly around the desire of the men to rescue one of their buddies who was trapped in a water-filled shell-hole by a well concealed enemy machine gun that they had been unable to destroy. One does not mind the picture's talkiness, for the dialogue is interesting and colorful, and provides a keen insight on the tenseness, fatigue and boredom suffered by men on the fighting fronts, as well as their readiness to risk their own lives for a fellow soldier even

though each puts up a screen of indifference, selfishness and self-preservation. There is a considerable humor in the dialogue spouted by Bonar Colleano, who pictures himself as a great lover. His dreams of being with beautiful women are depicted on the screen, giving the proceedings a welcome relief from the bestial environment of the war-torn settings. Colleano is looked upon by the others as more or less a clown who did not share the concern they felt for their trapped buddy, but in the end, after the others fail to effect a rescue, it is Colleano who singlehandedly destroys the enemy machine gun and saves the endangered soldier.

Worked into the proceedings are the conflicts between the men and their sergeant, who in turn is in conflict with his superior officers. Considerable comedy is provoked by the horseplay between Colleano and Nick Dennis. Although there are only a few action scenes, each is packed with suspense.

It was directed by Edward Dmytryk from a screenplay by Harry Brown, based on his own play, "A Sound of Hunting." Edna and Edward Anhalt were the associate producers.

Adults.

### **"The Black Castle" with Richard Greene, Stephen McNally and Boris Karloff**

(Univ.-Int'l, December; time, 81 min.)

A good program horror melodrama, the kind that gives one the chills. The setting is a forbidding castle, to which the hero goes to prove that the villain had murdered his two pals. The life of the hero is put in danger many times. The heroine, too, is placed in danger, because her husband, a heartless man, planned to murder her, but the hero comes to her rescue in the nick of time. The weird story was photographed in an appropriate atmosphere—somber and gloomy, intended, of course to make the chilling situations more vivid. The three principals do good work, and so does Boris Karloff, as the doctor in the power of Stephen McNally, the villain. There is no comedy relief. The story takes place in the early 18th Century:—

Richard Greene, a young British statesman and adventurer, wangles an invitation to a hunting party at the castle of McNally, an Austrian count. He believed that McNally had murdered two of his friends and wanted to obtain proof. Using a fictitious name, and accompanied by Tudor Owen, his servant, Greene, before reaching the castle, is insulted by John Hoyt and Michael Pate, two of McNally's aides, who force him into a duel. He defeats them both, and they ride to the castle to warn McNally of Greene's expert swordsmanship. Arriving at the castle, Greene is escorted to his room by Henry Corden, a servant who hated McNally but who was kept in line by Lon Chaney, another servant. Greene meets McNally and Paula Corday, McNally's wife, whom McNally had forced into marriage, and whose only friend was Boris Karloff, whom McNally kept in virtual bondage. Greene falls in love with Paula after learning of her unhappiness. McNally, sensing their love, causes Greene to fall into a pit with a man-eating leopard, which Greene kills. Having obtained evidence that McNally had murdered his pals, Greene takes his leave, intending to present the evidence to the Austrian Emperor. He is soon overtaken by Karloff, who informs him that McNally had placed Paula in a cell and planned to murder her. Greene returns to the castle, and McNally, having found out who he is, throws him into the cell with Paula. Karloff steals into the cell at night and persuades the pair to take a drug that would make them appear dead for a period of ten hours. McNally forces Karloff to tell him of this drug. Overjoyed, McNally orders them placed in coffins and buried. Before the workers nail the coffins, Karloff manages to place a gun in Greene's hand, and as McNally takes a final gloating look at Greene he finds himself confronted with a blazing gun. Now free from terror, Paula accompanies Greene back to England.

It was produced by William Alland, and directed by Nathan Juran, from a screenplay by Jerry Sackheim.

For adults.



sued by Snaper and several other Allied leaders, is merely a subterfuge to assure a large attendance at the forthcoming convention. The distributor executives who are thinking along these lines are kidding no one but themselves. The exhibitor's hardships, and the abusive practices they complain about, are very real.

If the offending distributors should comprehend fully the purport of the statements made by Cole, Snaper and other exhibitor leaders within recent months, they might realize that the time has come to discontinue, voluntarily, those practices which they themselves must know are unfair, oppressive and possibly subject to judicial censure.

### THE "WAR" BETWEEN THE STATES

In these days of declining grosses and other troubles that are plaguing the industry, the chuckles being provided by the good-natured rivalry that has sprung up between the Indiana and Texas exhibitors for the "Showmanship Crown of 1952" is most welcome. The Ohio exhibitors recently joined in the rivalry and there are indications that other states are preparing to enter the competition.

The rivalry was set off several weeks ago when Truman T. Rembusch, head of Indiana Allied, and Marc Wolfe, another Indiana leader, laid claim to the "crown" in a humorous telegram sent to the officials of Texas COMPO. The Indiana exhibitors based their claim as the showmanship champs of 1952 on the very successful motion picture exhibit that they staged at the Indiana State Fair, despite a windstorm that blew down the exhibit tent during the showing, and on their success with several movietime tours. The telegram stated that, in the event Texas tries to withhold the crown, the Indiana exhibitors would organize a posse, invade Texas and take possession of it.

Texas COMPO took up the Indiana challenge, and in a recent telegram to Rembusch derided, in a humorous vein, the claims made by Indiana and made some typically fabulous Texas claims of their own. "While Texas regrets calling attention to the obvious conclusion," the wire read in part, "it must be guided by the record which reveals that Indiana must first emerge from her amateur status before her contention for the showmanship crown can become valid."

This week Rembusch issued a statement, again in a humorous vein, rejecting the claims made by both Texas and Ohio, and intimated that Texas has financed its showmanship operations by removing the precious jewels mounted in the "crown" and replacing them with paste substitutes.

As Mr. Rembusch pointed out to the trade press at an informal luncheon last week, the friendly competition among Texas, Ohio and Indiana should serve to add a little humor to our business and to benefit the cause of showmanship in all three states. Moreover, the rivalry may very well give birth to some unusual showmanship ideas.

It will not surprise this paper if the Rhode Island exhibitors now lay claim to the "crown" on the basis that they have spent more money on showmanship per square mile than the exhibitors of any other state.

### "The Steel Trap" with Joseph Cotten and Teresa Wright

(20th Century-Fox, Nov.; time, 81 min.)

From the production point of view, that is, direction, acting and realism, "The Steel Trap" is a first-class production. The surprise, however, is that Joseph Breen, head of the Production Code Administration, or whoever read the story, should have approved it, for not only is the theme demoralizing, but the hero, a thief, goes unpunished. He merely returns the money he stole from the bank before the defalcation is discovered. And he returns it, not because he had realized his crime, but because his wife had left him and he felt discouraged when he found himself alone. Though the action holds one in tense suspense, particularly in the situations where he is shown unable to obtain immediate transportation for his wife and himself, even after offering large bonuses for a place on the plane, the picture is demoralizing. The photography is clear:—

Joseph Cotten, a junior executive in a Los Angeles bank, married to Teresa Wright and father of a little girl, cannot resist the temptation to steal a fortune in cash from the bank's vault. He studies the extradition treaties of the different countries with the United States, and finds that Brazil has no such treaty. He plans to take the money on Friday night, after which the bank will be closed for two days, giving him a chance to make a getaway. He steals the money on a Friday night and, informing his wife that he must go to Brazil on a big deal for the bank, sets out with her but without their child. He then becomes involved in a series of misadventures. When he arrives at the Brazilian Consulate for their passports, he finds the Consulate closed. He breaks into the office and obtains the passports only to be caught by a building guard. But at that moment a consulate official arrives and "rescues" him. After much delay they manage to reach New Orleans, carrying the money in a suitcase that was extraordinarily heavy. There, he is unable to obtain passage on the plane for Brazil, and the weight of his suitcase arouses suspicion. The Customs authorities open the suitcase for possible contraband and are amazed to find it filled with cash. Cotten improvises an explanation, and the authorities attempt to check his story with the president of the bank in Los Angeles, but they cannot reach him by telephone. Since there is no law against taking cash out of the country, the authorities are compelled to release him. He offers a large bonus for two tickets to Brazil but cannot obtain them. Because he uses a false name when registering at a hotel for the night, his wife becomes suspicious and presses him for an explanation. He then confesses to the robbery. Teresa is heartbroken and tells him that she cannot live with a thief. She leaves him and returns home. Alone and lonesome, he comes to the realization that there is no happiness in stolen money. He returns to Los Angeles in time to return the money to the bank vault before any one discovers that it was missing. After locking the vault and hiding the empty suitcase in a closet, he collapses. He is advised to take the day off and look after his health. He returns home to his wife's arms.

Bert E. Friedlob produced it, and Andrew Stone directed it and wrote the story.

For adults.



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## HERMAN LEVY SHOULD TAKE HIS OWN ADVICE

Speaking to the members of the Motion Picture Exhibitors of Florida, at their annual convention held at the Roosevelt Hotel, Jacksonville, Fla., on October 21, Herman M. Levy, general counsel of the Theatre Owners of America, had this to say, partly, in his talk:

"TOA is in receipt of copies of the industry arbitration plan as approved by distribution. Because of my presence here, I have not had time to examine the document carefully. Nor has our TOA committee had the opportunity to study, to analyze, and to discuss it. After a preliminary reading, however, and based on the statement of Mr. Eric Johnston that the draft has not been submitted to exhibition on a take-it-or-leave-it basis, and based, further, on my personal knowledge of what obstacles have already been overcome, I state with confidence that arbitration is a reality. It is here, and will stay here, despite attempts at sabotage by certain short-sighted individuals. You see, the principle of arbitration is a much stronger force than the people against or for it..."

"...great responsibility lies in industry leaders to do all in their power to bring a system to fruition; to see to it that it begins to function early and well; and then, with good will, and in good faith, to nourish it until it reaches its rightful position—a pillar of strength in the industry. To that end there must be a cessation of name-calling. There must be no partisan pride of authorship, nor jealousy of draftsmanship. There must be an end to all suspicion, malice, and pettiness..."

Mr. Levy does not name the "certain short-sighted individuals" who, in his opinion, are trying to "sabotage" the proposed arbitration plan, but HARRISON'S REPORTS assumes that he means the Allied leaders, particularly Abram F. Myers, Allied's general counsel and board chairman, for it does not know of any others who have spoken out, not against the principle of arbitration, but against last-minute changes proposed by film company lawyers and TOA representatives, which changes, in the opinion of Mr. Myers, were "sweeping" and, in at least one case, "revolutionary." One of the last-minute distributor proposals, said Mr. Myers, "would have weakened the meager provisions against the spread of competitive bidding."

In a recent statement issued by Mr. Myers, regarding National Allied's attitude toward the draft of the arbitration plan approved by the distributors, he said:

"Allied cannot act on the plan until the middle of November. There has been so much delay that a special session of the Allied board is out of the question. A call for the regular fall meeting, to be held in Chicago on November 15 and 16, already has been issued. I hope Allied's Arbitration Committee will be prepared to make suitable recommendations to the board at that time.

"It goes without saying that a mishmash of the August 20 draft contrived by film company attorneys behind closed doors and issued under Eric Johnston's imprimatur will be carefully scrutinized by Allied's Committee and the board of directors before they can reach a conclusion.

"I hope it will be found worthy."

In the opinion of this paper, there is nothing in Mr. Myers' statement that is indicative of "name-calling," "parti-

san pride of authorship," "jealousy of draftsmanship" or "suspicion, malice and pettiness." If anything, the statement indicates that the Allied leaders want to examine the document carefully and with an open mind in the hope that it will be found worthy of recommendation to the membership.

There is one fact that Mr. Levy does not seem to understand: He may feel that the arbitration draft, as submitted by the distributors, is all that his heart desires, and that the members of his association may take his word for it and be for it as wholeheartedly as he is, but no arbitration plan will go through or be meaningful unless it has the approval of Allied States Association. And the quicker he realizes it the sooner he will stop issuing statements that may lead some members of his organization to believe that a workable arbitration system can be established, regardless of the feelings of the Allied leaders.

HARRISON'S REPORTS is of the opinion that the Allied leaders, particularly Mr. Myers, have made and are making an earnest and sincere attempt to bring a workable arbitration system into being. And if Mr. Myers has seen fit to object to last-minute changes which, in his opinion, weakened the workability of the proposed plan insofar as his membership is concerned, it is grossly unfair, unjust and unethical of Mr. Levy to term this objection as "sabotage." Mr. Levy is quite right when he says that there "must be a cessation of name-calling," but he should practice what he preaches since he is the one who is doing the name-calling.

Allied has been very, very tolerant with TOA. When the Government instituted an anti-trust suit against the distributors on the ground of monopoly in the 16mm. field, and included TOA as a co-conspirator. Allied did not hesitate to join the distributor and TOA ranks in opposing the suit. This reason alone should induce the TOA general counsel to show greater respect for the Allied leaders' feelings and to try to see their point of view on arbitration. Any other attitude on the part of Mr. Levy will brand him as one who leans to the "suspicion, malice and pettiness" he complains about, and his high enthusiasm and hopes for an arbitration system may, as a result of his tactics, come down in a crash.

## SAM GOLDWYN'S CONCERN IS SAM GOLDWYN

At a trade press conference in New York several weeks ago, Samuel Goldwyn, when asked to comment on the proposed arbitration plan, declared: "I haven't read it; it's a waste of time." He made it plain that he would never, under any circumstances, submit to the arbitration of rental terms, and insisted that "a picture should get what it earns."

How much can a picture of yours earn for the exhibitor, Mr. Goldwyn? Isn't a picture's earning capacity for the exhibitor limited by how great a percentage you can exact from him? Let us take, for example, your own recent pictures, such as "I Want You," "Edge of Doom," "Our Very Own," "My Foolish Heart" and "Enchantment," not one of which set the box-office afire. What if the exhibitor, believing your high-powered publicity and advertisements, felt that each of these pictures were great box-office attractions and, after playing them, found that they were "clucks"

(Continued on back page)



**"Hangman's Knot" with Randolph Scott***(Columbia, November; time, 84 min.)*

A tense and exciting western melodrama, photographed in Technicolor. Set in Nevada in the days following the end of the Civil War, the story is an absorbing account of the plight of a small, isolated band of Confederate soldiers who, unaware that the war had ended, ambush Union soldiers transporting gold and find themselves hunted as outlaws. It measures up fully to the action requirements of the regular western patronage, for there is much hard-riding, fighting and gunplay, as well as considerable violence. There is much excitement and mounting suspense in the second half, where the Confederates are trapped in an isolated stage station by a band of renegade vigilantes who seek the gold for themselves, and who resort to inhuman tactics to obtain it. The direction is expert, and the acting highly competent, with Randolph Scott turning in his usual outstanding job in the leading role. The romantic interest is strong:—

Scott, a major leading a band of Confederate soldiers dressed as civilians, ambushes a group of Union soldiers carrying gold bullion. He then learns from one of the dying soldiers that the war had been ended for a month. Scott and his men decide to take the gold to the South to help rebuild the country, but renegade vigilantes, headed by Ray Teal, get on their trail. They commandeer a stagecoach, which carried Donna Reed, a former Union army nurse, and Richard Denning, her fiancé, as passengers, and manage to reach the comparative safety of a stagecoach station operated by Clem Bevans and Jeanette Nolan, his daughter. Teal's men surround the station and lay siege to it. The defense of the station is complicated by the tension between the two groups within it, and by the surliness of Lee Marvin, Scott's lieutenant, a ruthless killer. It soon becomes clear to Scott that Teal and his men were more interested in obtaining the gold for themselves than in capturing him and his men. Scott beats Marvin within an inch of his life when he attempts to seduce Donna, and this incident, coupled with Scott's explanation of the unfortunate ambush on the Union soldiers, wins over Donna, as well as Bevans and his daughter. Meanwhile Denning, a cowardly fellow, tries to escape to the safety of Teal's men and is shot down by them for his pains. In a final effort to make Scott and his men give up, Teal sets fire to the station. A sudden flash thunderstorm enables Scott and his men to escape from the burning station and, in the gun battle that follows, all the renegades are killed while Scott loses all his men but one, Claude Jarman, Jr. Leaving the gold with Donna to be returned to the Union, Scott heads for the South, hoping to one day return to Donna.

It was produced by Harry Joe Brown, and written and directed by Roy Huggins.

Adults.

**"Thunder in the East" with Alan Ladd, Deborah Kerr and Charles Boyer***(Paramount, no rel. date set; time, 97 min.)*

A skillfully produced melodrama, the direction, acting and sets being of a high standard. Its entertainment values, however, are just fair, and its box-office chances will have to depend entirely on the popularity of the stars. Set in India, the story, which deals with doings that are remote from the experiences of Americans, is somber and implausible. Moreover, the pace is mostly slow because of too much talk, except where the shooting occurs. Alan Ladd is good as the tough, mercenary hero who eventually sees the error of his ways. Deborah Kerr is believable as the blind heroine, as is Charles Boyer as the Maharajah's secretary. Special mention is due young Mark Cavell, who takes the part of an Indian servant boy. Their good acting, however, is worthy of a better story. There is an intimation of sex between Ladd and Corinne Calvet, who appears in a few brief scenes, but it is not bold. There is hardly any comedy relief:—

Upon the liberation of India from the British, Ladd, a commercial pilot, having learned that rebels are about to attack the province of Ghandahar and depose the Maharajah (Charles Lund), its ruler, lands his plane, loaded with guns and ammunition, near the Maharajah's palace. He hoped to induce the ruler to buy his cargo so as to oppose the rebels, headed by Philip Borneuf. Ladd's efforts to reach the Maharajah are stopped by Boyer, a pacifist, who believed that the insurrection could be put down through

love and kindness. Registering at the local hotel, Ladd meets different members of the British colony, including Deborah Kerr, a blind girl, granddaughter of Cecil Kellaway, a British clergyman. He becomes interested in Deborah and through her gains an appointment with the Maharajah. But Boyer stymies his efforts to sell the guns by impounding them. Because of ruthless killings by the rebels, the British inhabitants are advised by Boyer to leave Ghandahar. Ladd, whose plane offered the only means of available transportation, demands an excessive price to fly them out. His demands are rejected indignantly, and leads to a break between Deborah and himself. When he attempts to leave alone, a guard wrecks his plane. He then joins the Britishers in taking refuge in the Maharajah's palace. Obtaining a jeep, Ladd attempts to escape from the city, only to be captured by the rebels. Borneuf, the rebel leader, treats him kindly and instructs him to return to Boyer and inform him that he is eager to discuss peace terms. Boyer goes to Borneuf, against the advice of Ladd, and returns with one of his arms cut off. Skillful surgery saves his life, and the tragic affair reunites Ladd and Deborah. When a rebel bullet kills young Mark, who had attached himself to Ladd, Boyer becomes convinced that peaceful means are of no avail. He makes available the machine guns he had impounded and, using one himself, helps mow down the rebels who had forced their way into the palace. Ladd joins him in the shooting.

Everett Riskin produced it, and Charles Vidor directed it, from a screenplay by Joe Swerling, based on Alan Moorehead's novel.

Adults.

**"Montana Belle" with Jane Russell, George Brent and Scott Brady***(RKO, November 11; time, 81 min.)*

The box-office potential of this Trucolor western will depend on the drawing power of Jane Russell's name, for without her in the cast it would be just another routine western that belongs on the bottom half of a double bill. There are enough exciting interludes of action to satisfy the indiscriminating fans, but those who are the least bit fussy about their screen fare will find the proceedings so incredible that they will laugh at it in derision. Not much can be said for either the direction or the acting. Miss Russell's portrayal of Belle Starr, the woman outlaw, leaves much to be desired. The Trucolor photography is decidedly inferior, but this is understandable in view of the fact that the picture was made more than two years ago, while this color process was still in the early stages of development:—

Jane, widow of an outlaw, is rescued from a mob hanging by Scott Brady and Rory Mallinson (as two of the Dalton Brothers), who take her to a hideout they shared with other outlaws, including Forrest Tucker. Bad blood arises between Tucker and Brady over Jane's affections. Brady leaves the hideout to prepare for the robbery of a gambling saloon operated by George Brent in the nearby town of Guthrie, and while he is gone a posse arrives looking for Jane. She flees the hideout with Tucker, who convinces her that the posse had been sent by Brady. Furious at what she assumes is a doublecross by Brady, Jane joins forces with Tucker and holds up Brent's saloon in a way that permits them to get away with the loot while Brady and his gang are blamed for the robbery. After committing many other robberies that are blamed on Brady, Jane returns to Guthrie, disguised as a rich Montana widow, with plans to rob Brent's safe. Brent soon falls under her spell and makes her his partner. Unknown to Jane, Brent had made a deal with a bankers' association to trap her and Brady for a fee of \$100,000. When he discovers her identity, he finds himself torn between love and duty. He then plans to capture Brady alone, and to go away to Mexico with Jane. This plan is upset, however, when Jane discovers that Brady had not double-crossed her. She goes to him and warns him against holding up the bank in Guthrie because of a trap set by Brent. Brady ignores her warning and, in his distrust, compels her to ride along on the holdup. As a result, Brady is killed when he walks into the trap, while Jane is wounded. It ends with Brent promising to wait for Jane until she pays her debt to society.

It was produced by Howard Welsch, and directed by Allan Dwan, from a screenplay by Horace McCoy and Norman S. Hall, based on a story by Mr. Welsch and M. Coates Webster. Adults.



### **"Androcles and the Lion" with Jean Simmons, Victor Mature and Alan Young**

(RKO, October 28; time, 98 min.)

This film version of George Bernard Shaw's satirical comedy has its amusing moments, but on the whole it is no more than just fair. The fame of the play should draw the better class of picture-goers, particularly the admirers of Shaw's works, but their opinions on the picture's entertainment values no doubt will be divided. It has been given a lavish production, and the scenes where the Christians are rounded up to be fed to the lions may excite many spectators. There are, however, a number of situations that cause one to laugh derisively. The followers of Shaw will, of course, enjoy the Shavian wit in the dialogue, but the rank-and-file movie-goers probably will find it too talky at many points. Shaw based this play on the legend of the Greek tailor who picked a thorn from the paw of a lion in the forest and, later, when he was shoved into the arena at Rome as a Christian martyr, the lion recognized his benefactor and did not molest him. It is a fantasy, and as such is limited in its appeal:—

To escape persecution, Alan Young (Androcles), a Christian, and Elsa Lanchester, his nagging wife, flee to the hills, where they come upon a moaning lion. Elsa flees, but Young, sympathetic to dumb animals, pulls a thorn out of the lion's paw. Roman soldiers capture Young and take him to Victor Mature, their captain. On the long trek to Rome with other Christians, Young becomes friendly with Jean Simmons (Lavinia), a beautiful noblewoman, and Robert Newton (Ferrovius), a powerful man who had converted many persons. Attracted to Jean, Mature pleads with her to renounce Christianity and assures her that Caesar (Maurice Evans) will spare her life. John Hoyt (Cato), an agent for Caesar, watches with disgust while Jean tries to convert Mature. Upon reaching Rome, the Christians are chided by Reginald Gardiner (Lentulus) and Lowell Gilmore (Metellus), two of Caesar's foppish dandies, but they desist when Newton loses his temper. When the time arrives for the Colosseum games at which the Christians will be sacrificed to the lions, Caesar, having heard of Newton's might, offers him a place in the Pretorian Guards if he will renounce Christianity. Newton refuses. He then enters the arena and slays six of Caesar's mightiest warriors. Caesar, delighted, orders all his warriors to become Christians. Hoyt reminds Caesar that the crowd will mob him unless he feeds a Christian to the lions. Young volunteers. The lion set loose proves to be the one he had befriended and, upon recognizing Young, the beast stops roaring, places his paw in Young's hand, and the two dance right into Caesar's box. Caesar is frozen with fright, but the lion does not molest him when Young indicates that he is his friend. This happening changing the attitude of the Romans toward the Christians, and it ends with Newton joining the Guards; Jean joining Mature; and Young and the lion placidly heading for the hills.

Gabriel Pascal produced it, and Chester Erskine directed it, from a screenplay by himself and Ken England.

Best suited for mature audiences.

### **"Bloodhounds of Broadway" with Mitzi Gaynor and Scott Brady**

(20th Century-Fox, Nov.; time, 90 min.)

Combining music, dancing and singing, a typically amusing Damon Runyon story, and Technicolor photography, "Bloodhounds of Broadway" shapes up as a thoroughly pleasant entertainment that should give a good account of itself at the box-office. Mitzi Gaynor does outstanding work as a pert backwoods Georgia miss who becomes involved with a group of Runyonesque Broadway bookies, who help her soar to stardom in underworld-operated nightclubs. She not only acts well, but her singing and dancing in the well-staged production numbers are a treat to the ear and the eye. The story itself, peopled with typical Runyon characters, offers many laughs, yet it has enough human interest to give it an appealing quality. Miss Gaynor's romance with Scott Brady is pleasant. Mitzi Green, Marguerite Chapman, Michael O'Shea, Wally Vernon and George E. Stone are among the others in the competent cast who add much to the entertainment values:—

When a crime investigating committee comes to New York to check on gambling activities, Brady, a big-time bookie, and several of his aides, slip away to Florida before they can be subpoenaed. Meanwhile he arranges with Marguerite

Chapman, a night-club singer and his girl-friend, to say the right things to the committee. Marguerite's carefully rehearsed testimony takes the "heat" off Brady, and he drives back towards New York, accompanied by Wally Vernon. They get lost in the backwoods of Georgia, where hillbillies mistake them for revenue men and try to shoot them, but Mitzi Gaynor, a local girl, saves them from harm. Brady is then compelled to take Mitzi to New York lest the backwoods people take revenge on her. In New York, Mitzi is left in the care of Vernon's sister (Mitzi Green), who dresses her in stylish clothes and sees to it that she is tutored in song-and-dance routines. Brady finds himself falling in love with Mitzi, thus arousing Marguerite's jealousy. When Mitzi, sponsored by Brady, scores a smash success in a night-club debut, and both declare their love for each other, Marguerite angrily decides to tell a new investigating committee all that she knows about Brady's operations. Brady goes into hiding and plans to flee the country. Meanwhile Michael O'Shea, a boyhood pal of Brady's who had become a detective, informs Mitzi that Brady could get off with a light sentence by confessing to the committee voluntarily. Mitzi tracks Brady to his hide-out, and her tears persuade him to take O'Shea's advice. He appears before the committee before Marguerite can testify against him, and his cooperative attitude gets him off with a one-year sentence. After serving his time, he marries Mitzi, and he and his aides take legitimate jobs in the club where she is the star attraction.

It was produced by George Jessel, and directed by Harmon Jones, from a screenplay by Sy Gomberg.

Suitable for the family.

### **"Ride the Man Down" with Brian Donlevy, Rod Cameron and Ella Raines**

(Republic, Nov. 15; time, 90 min.)

Photographed by the Trucolor process, and bolstered by an above-average cast, this is an exciting, large-scale western that should more than satisfy the followers of outdoor melodramas. The action is rugged and thrilling throughout, with plentiful shooting and fighting. Although the story is somewhat complicated, it holds one's interest well. Rod Cameron makes the most of his role as a fearless foreman of a vast ranch, and he keeps the action moving at a rapid pace as he foils the unscrupulous maneuvers of a gang of land-grabbers who seek to split up the ranch. Brian Donlevy and Forrest Tucker handle the principal villainous roles in fine style; J. Carrol Naish is competent as the weakling sheriff; and Chill Wills is sympathetic as the loyal ranch hand. The romantic complications involving Cameron, Ella Raines and Barbara Britton are an important part of the story. The Trucolor photography is exceptionally fine:—

Cameron, foreman of a 700,000-acre cattle ranch, gives warning that he intends to keep the ranch intact when the owner dies. Ella Raines, the owner's daughter, and James Bell, her uncle, are the legal heirs, but Cameron knew that Ella was too young and Bell too weak to fight off the vultures who planned to pounce on the kingdom. They included Forrest Tucker, Ella's fiance, owner of a neighboring ranch, and Brian Donlevy, another ranch owner, who kept a crew of hired gun hands. Donlevy starts a campaign of trouble that is difficult for Cameron to combat because of the weakness of Naish, the sheriff. He meets further trouble from Barbara Britton, his fiancée, who intimates that he is really interested in Ella and not in saving the ranch. An open break develops between them when he seizes and impounds a herd of cattle that her father, Taylor Holmes, a money-grubbing storekeeper, had bought in partnership with one of Donlevy's stooges and had put to graze on Ella's ranch. The fight against the land-grabbers reaches a climax when Bell is murdered by two of Donlevy's henchmen. Donlevy and Tucker attempt to use Cameron's efforts to avenge the murder to make him an outlaw, but the sheriff's inherent sense of justice moves him to intervene. Donlevy shoots the sheriff, only to be killed himself. In a final showdown, Cameron kills Tucker, and the fadeout finds him and Ella realizing their love for each other.

It was produced and directed by Joseph Kane, from a screenplay by Mary McCall, Jr., based on a story by Luke Short.

Unobjectionable morally.



—what was his redress? What did you do in such cases—did you feel compassion for the exhibitor and admit that the pictures were not worth the percentage terms you exacted from him? And what recourse did the exhibitor have in case you refused to make an adjustment?

Why do you persist in making statements that, from the exhibitors' point of view, have no substance?

HARRISON'S REPORTS dares to say that, when you release "Hans Christian Andersen," your latest production, you will attempt to exact even the exhibitor's teeth if his shirt will not be enough to satisfy you. The fact that thousands of exhibitors are barely keeping their heads above water does not seem to move you, even though they are struggling to keep open the outlets you need for your productions.

Your belief that "a picture should get what it can earn" would make sense, Mr. Goldwyn, if you believed also that an exhibitor should not suffer losses when the picture dies.

### HOW CYNICAL CAN THEY BE?

Under the above heading, Abram F. Myers, National Allied's general counsel and chairman of the board, had this to say in an October 8 bulletin to his membership:

"If any man ever earned the right to a reputation for sincerity of purpose it is Col. H. A. Cole. If ever a man deserved the good will and respect of the entire industry for his efforts in its behalf, it is this same Col. Cole.

"Yet when the Colonel, viewing the present desperate condition of the independent exhibitors and the treatment being accorded them by the film companies, suggested that Allied consider relieving its leaders of certain outside assignments so that they can devote all their time and attention to those exhibitors, he was accused of engaging in a hollow gesture as ballyhoo for Allied's 1952 Convention.

"Only one trade paper, HARRISON'S REPORTS, and not a single film company executive, among those commenting on Cole's letter, recognized the seriousness of the situation on which he sought to focus attention.

"The prevalent belief among exhibitors is that while their leaders, in a sincere effort to aid the whole industry, were engaged in constructive cooperative activities, the film companies, like weasels, have been getting into the exhibitors' chicken coops and now have grown so bold that it will require a strenuous concerted effort to save the remaining chickens—that is, unless the companies heed the Colonel's warning and voluntarily mend their ways.

"With grosses in another tailspin following last summer's encouraging recovery, one might expect to find all industry elements united in a supreme effort to pull the movie business out of the current depression, intact. Yet there never were so many pre-release pictures sold on terms which require increased admission prices; never so many "must" percentage pictures or so many demands for extended playing time or preferred play dates; never so much all-around gouging.

"It is a very serious matter when exhibitors report that they are not benefitting and cannot benefit from the current crop of good pictures, and must deny their patrons the privilege of seeing them, because they cannot possibly afford to exhibit them on the terms demanded—serious for the exhibitor, serious for the distributor and serious for the public.

"And it is extremely unpleasant to consider the harsh measures which exhibitors advocate in order to remedy the situation. Placing the facts before the Small Business Committees of the House and the Senate is the one most often urged, but even more drastic measures have been mentioned. Our solemn advice to our friends in New York is, don't underestimate the feeling among the exhibitors on this issue and, above all, don't shrug off Colonel Cole's sincere warning and don't attempt to deride him or others who are trying to impress you with the gravity of the situation."

### "It Grows on Trees" with Irene Dunne, Dean Jagger and Joan Evans

(Univ.-Int'l, Nov.; time, 86½ min.)

An excellent comedy. Its novel theme is different, and it makes for a captivating entertainment that should be accepted by all types of audiences with relish. The picture's novelty lies in the fact that the story is a fantasy, and yet good direction, natural acting and fine dialogue make it seem real. The comedy stems from the fact that the heroine, a mother of three children, discovers that two small trees she had planted in her backyard grow money—one bearing five-dollar bills and the other ten-dollar bills. The action slows up a bit in the middle, when it is discovered that the money, though not counterfeit, is not genuine, but it soon picks up speed again and provokes much laughter with its combination of satire and human interest. The ending will delight the picturegoers: when the family returns to normal, after a mixup with Government officials, the heroine receives a box of "pot-luck" articles she had bought at an auction, and among the junk is a lamp shaped like Alladin's of the Oriental tale. As she rubs it, smoke comes out and the audience, thinking that a genie will appear, as in the Arabian Nights tale, begins to roar, continuing long after "The End" appears on the screen. It is a novel twist that sends one out of the theatre in a happy frame of mind:—

Life in the household of Irene Dunne and Dean Jagger, and their three children (Joan Evans, Dee Pollock and Sandy Descher), is no different from that of the average American family where the father, trying to make both ends meet, pleads with his wife to keep expenditures within his income. Things begin to happen when the children find many five and ten dollar bills on the grounds outside the house. Jagger argues that keeping money that is not earned is dishonest, but Irene and the children, needing things, insist that the money be kept. Jagger, however, delivers the money to the police, but Irene goes to the station immediately and claims it. Shortly thereafter Irene discovers that the money was growing on two small trees she had planted in the backyard. She collects enough money to pay the mortgage on the house, and Richard Crenna, a bank clerk in love with her daughter, Joan, receives the money and cancels the mortgage. Meanwhile Irene, to ease her conscience, writes to the Treasury Department about her trees that grow money and asks if it is legal to spend it. Les Tremayne, a Treasury official, thinking her letter is a gag, advises her that the money is legal and, for laughs, involves Malcolm Lee Beggs, of the Agriculture Department, and Frank Ferguson, of the Internal Revenue Division. Complications arise when the money begins to crumble. Crenna, questioned by the authorities, refuses to say who deposited the money lest he get his future mother-in-law into trouble. This attitude lands him in jail. An enterprising newspaper reporter visits Irene to get the facts about her money-growing trees and, learning about the letters from the Government officials, writes a sensational story that throws the country into an uproar. Huge crowds gather around the house, and the involved Government officials come to town. Since Irene had not committed a forgery and could not be sent to jail, they persuade her to sell the trees to the Government for the good of the country's monetary system. But immediately after they make payment to Irene, a Government chemist announces that the trees had dried up. Just as the family settles down to a normal life, an expressman delivers a box of junk that Irene had bought at an auction for two dollars. Among the junk is a small lamp shaped like Alladin's. The fadeout has smoke coming out of the lamp as Irene rubs it.

The picture was directed by Arthur Lubin, under the production management of Leonard Goldstein. It was based on a screenplay by Leonard Praskins.

Suitable for every type of picture-goer.



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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**

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Vol. XXXIV

SATURDAY, NOVEMBER 8, 1952

No. 45

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## ALLIED'S MILITANT MOOD

Information on hand indicates that Allied's 1952 National Convention, which will be held at the Morrison Hotel, in Chicago, on November 17, 18 and 19, will be the biggest convention, and possibly the most important, that has ever been held in the history of the organized exhibitors.

The hotel reservations from exhibitor sources alone are well over the 500 mark at this writing, and the fact that these reservations come from exhibitors in every part of the country is an indication that the meeting will be truly national in scope.

The heightened interest of the exhibitors in this year's Allied convention is understandable, for the failing box-office, coupled with the abusive selling practices employed by a number of the distributing companies, threatens the existence of many independents and they feel that they must find ways and means to insure their survival.

That Allied is in a militant mood and plans to take concrete action against the offending distributors is indicated in the following recent message sent to the Allied leaders by Wilbur Snaper, their national president:

"Too damn much time has been spent by your national officers in trying to work out a system in cooperation with distribution. This office has been deluged by individual complaints to the point that it is impossible for anyone, or even a group of men, to handle the problems that have arisen in the past 6-8 months.

"Frankly, from here on, I believe it is the duty of every unit leader, as well as every individual Allied member, to protect the independent exhibitor to the fullest. There is little doubt in my mind that drastic measures will have to be taken at the national meeting in Chicago.

"Discrimination is still rampant. Laws of the land are being evaded. Dictatorial, oppressive tactics are being used by many distributor representatives. I believe it will be necessary to lift the manhole from the sewer and let the nostrils of our industry realize the stench that is being covered up at the present time. As National President, I have been most remiss in not coming to this conclusion and have overlooked the individual in attempting to work on a broader scale.

"Policies of film companies today are catch-as-catch-can. National policies are things of the past. Equitable profits are dreams. In spite of the constant struggle of the smaller exhibitors, and yes, even the chains, to keep their heads above water, our suppliers are demanding such terms that it is little wonder inde-

pendent exhibitors are thinking of seeking aid from the Government.

"It is my intention at the national convention to devote the greatest part of our time to bring forth as solid a system for interchange of information as is possible. Frankly, it is physically impossible for me in New York City to deal with all the problems that have been laid on my desk, such as bidding, prices, prints, clearances etc. Unless we are able to forcefully make distribution realize that they depend upon us for their revenue, we must act as extremists. There is little doubt that anything may happen in the next 12 months.

"I assure you, from now on, the welfare of the independent exhibitor will be uppermost in National Allied's plans. I have come to a definite opinion from the mail reaching my desk that perhaps changes of personnel, methods and policies by distribution are a must and the next step will be naming salesmen, branches and policies that are intolerable to the exhibitors.

"We can no longer worry who's hurt on the opposite side of the fence, and if we are to run an organization by putting the finger on individuals, we will do it. Previously it was caveat emptor; perhaps the seller should be placed in that position."

HARRISON'S REPORTS does not know if Mr. Snaper's words of warning have made an impression on the distributors, but it doubts very much that they have, for hardly a day goes by without one of the different organizational bulletins condemning one of the distributors for demanding onerous terms for a particular picture.

In some cases the demands are ridiculous because the pictures simply aren't worth the terms demanded. In other cases, where the pictures are really good, the terms asked are so prohibitive that, even if the pictures secure a maximum gross, little, if any, profit is left for the exhibitor. As Abram F. Myers pointed out last week: "It is a very serious matter when exhibitors report they are not benefitting and cannot benefit from the current crop of good pictures, and must deny their patrons the privilege of seeing them, because they cannot possibly afford to exhibit them on the terms demanded — serious for the exhibitor, serious for the distributor and serious for the public."

It is time the distributors recognized present conditions and realized that they cannot keep doing things the way they have been doing. Unless they begin to employ common sense in their sales policies, the exhibitors, as much as they dislike the idea, may be compelled to seek legislative relief. And you may be sure that such legislation, if brought about, will prove more injurious to the distributors' interests than will voluntary reforms.



### **"Million Dollar Mermaid" with Esther Williams, Victor Mature and Walter Pidgeon**

(MGM, December; time, 115 min.)

Based on the career of Annette Kellerman, the once-famous international swimming star, this lavish Technicolor production is a highly entertaining blend of romance, sentiment and spectacle. The highlights of the picture are the fabulously spectacular water ballet sequences, which for splendor and imaginative staging top any of Esther Williams' aquatic numbers in previous films. The story itself is developed along conventional biographical lines, but its mixture of romance, comedy and human appeal has been skillfully blended to give satisfaction on all counts. Miss Williams is easy on the eyes in her form-fitting bathing suits. Her acting, too, is very good; she makes the Annette Kellerman characterization warm and appealing. Victor Mature is outstanding as a fast-talking promoter who guides her to stardom and wins her love, and Walter Pidgeon is fine as her devoted father. The color photography is superb:—

The story opens in Australia in 1892, where the 10-year-old Annette (played by Donna Corcoran), crippled daughter of Walter Pidgeon, a music teacher, regains the use of her legs by swimming. In the years that follow she becomes a champion swimmer and blossoms into a beautiful young lady (now played by Miss Williams). Financial reverses compel her father to sail for London to accept a position in a conservatory of music. Esther accompanies him, planning to study ballet dancing. On board ship they become acquainted with Victor Mature and Jesse White, his sidekick, owners of a boxing kangaroo. Mature, knowing of Esther's swimming prowess, offers to manage her, but her father frowns on professional swimming. Esther and her father are disappointed in London when he finds no job waiting for him, and she is unable to obtain a dancing position. In desperation, she agrees to swim twenty-six miles down the Thames River as an exploitation stunt for Mature's kangaroo show. Her remarkable feat wins nationwide publicity, and Mature persuades her to go to New York, confident that he could book her into the Hippodrome. When David Brian, the Hippodrome's managing director, is unable to book her act, Mature takes her to Boston for another Marathon swim, and there engineers her arrest for appearing on the beach in a one-piece bathing suit. The judge acquits her of the charge of indecent exposure, and the attendant publicity enables Mature to build her up as a sensational box-office attraction. Meanwhile Esther and Mature had fallen in love, but they part when they have a disagreement. Mature leaves to promote a flying daredevil, while Esther soars to new heights as the star of a Hippodrome water ballet. In due time Esther accepts a marriage proposal from Brian, but defers the wedding until she completes a movie in Hollywood. On the last day of "shooting," she is injured severely when the glass on the water tank bursts. Both Mature and Brian visit her at the hospital, where Brian, recognizing that she still loved Mature, bows out of their lives.

Arthur Hornblow, Jr. produced it, and Mervyn LeRoy directed it, from a screenplay by Everett Freeman.

Good for any type of audience.

### **"Outpost in Malaya" with Claudette Colbert and Jack Hawkins**

(United Artists, November; time, 88 min.)

A moderately interesting British-made melodrama, set against the tropical background of bandit-ridden Malaya. Its chief value to the exhibitors in this country is the name of Claudette Colbert, the only American player in the cast. Revolving around the shaky marriage of a rubber plantation owner and his wife, who realize their need for each other after they successfully fight off bandit attacks, the story is dramatically weak and is hampered by incidents that have little or no relation to the plot. The pace is extremely slow in the first half, but it picks up speed in the second half, where the terrorists launch a vicious attack on the plantation only to be repelled by the heroic efforts

of the small band of defenders. These later sequences are filled with suspense and excitement, but it is not enough to overcome one's mild interest in the proceedings as a whole:—

The marriage of Jack Hawkins, a rubber planter, and Claudette Colbert, his wife, is at a breaking point because Hawkins, preoccupied with the safety of his plantation against threatened bandit attacks, neglects her. When he insists that she accompany their small son back to school in England, Claudette vows not to return to him. Two days before her departure, bandits raid a neighboring plantation and kill the owner. For the next few days Claudette works furiously to help her husband turn their bungalow in a veritable fortress in preparation for an impending attack. The bandit attack comes as expected, and Claudette and Hawkins, aided by their small house staff, man machine guns and hold off the invaders throughout the night. Just when all seems lost, the local jungle police arrive and beat back the bandits. Their terrifying ordeal bring Claudette and Hawkins together and makes them realize that their love is strong enough to overcome all difficulties.

It was produced by John Stafford, and directed by Ken Annakin, from an original story and screenplay by Peter Proud and Guy Elmes.

Adults.

### **"Sky Full of Moon" with Carleton Carpenter and Jan Sterling**

(MGM, December; time, 72 min.)

A fair program picture, best suited for the lower half of a double bill. The story is thin and the situations are too patly contrived, but its account of a naive young cowpoke's first visit to a city — in this case Las Vegas, Nevada — and of his first experience with women and gambling, offers a mixture of dramatic and comic events that holds one's interest throughout. The actual Las Vegas settings and back-grounds give the action an authentic flavor. Carleton Carpenter is ideally cast as the young cowpoke, as is Jan Sterling, as a change-girl in a slot machine joint, a worldly-wise young woman who takes advantage of his naivete but who does not have the heart to hurt him. Keenan Wynn, as Jan's boss, has relatively little to do:—

With \$43.80 in his jeans, Carpenter leaves the range and heads for Las Vegas to enter the Helldorado Rodeo. Arriving there, he is disappointed to learn that he hasn't enough money for the entry fee. Unable to find work in town, he tries his luck in a slot machine club operated by Keenan Wynn and hits the jackpot. He is immediately taken in hand by Jan, a change-girl, who takes him on a tour of the different gambling joints, where his lucky streak continues. He falls in love with Jan and decides to give her half his winnings to enable her to get back home to Kansas. But since his own share would not leave him enough for the entry fee, he decides to gamble some more and loses all the winnings. Desperate, he reluctantly joins Jan in a scheme to win a \$150 jackpot from one of Wynn's slot machines by means of a drill. He wins the jackpot legitimately, but drops the drill as he gathers up the cascade of silver dollars and flees the club in panic. He jumps into Jan's waiting jalopy and together they start a headlong flight over desert back roads. When he gets out of the car to look for water, Jan speeds away with the money, leaving him stranded and disillusioned. She returns in a little while, however, and begs his forgiveness. He proposes marriage to her and insists that they return to Las Vegas to face the music. Carpenter falls asleep while they wait for a train, and Jan takes this opportunity to get out of his life lest she harm him. Dejected to find Jan gone, Carpenter returns to Las Vegas, where Wynn assures him that he had done nothing wrong. He enters the bucking bronco contest and is thrown quickly. He then heads back to the range, vowing to try his luck again next year.

It was written and directed by Norman Foster, and produced by Sidney Franklin, Jr.

Adults.



### **"Breaking Through the Sound Barrier" with Ann Todd and Ralph Richardson**

(United Artists, November; time, 109 min.)

Some of the most tense and thrilling flying sequences ever seen on the screen are offered in this British-made melodrama, which deals with the development of jet planes that travel at supersonic speeds, and with the emotional reactions of two women to the risks undertaken by their test-pilot husbands. The picture is at its best in the flying sequences, where the test pilots take the planes up to 30,000 feet and plunge downward in a terrifying dive in an attempt to fly faster than the speed of sound. The screeching whistle-like noise of the jets, coupled with the fact that the planes might fall apart because of the terrific strain or be unable to come out of the dive and crash to earth, keeps the spectator on the edge of his seat. The story itself has a compelling dramatic quality because of the suffering of the heroine due to the perilous work of her husband and to the determination of her father to perfect the jets, regardless of the human sacrifices involved. But the conflict between husband and wife, and daughter and father, is presented in so slow-paced a fashion that many movie-goers may find it tedious and too long drawn out. Some judicious cutting could speed up the action and eliminate repetitious scenes, thus making it more suitable for the general run of audiences:—

Ralph Richardson, a strong-willed, pioneer aircraft builder, seeks to perfect a jet plane that will fly faster than sound. Ann Todd, his daughter, is married to Nigel Patrick, a former RAF flyer, who had become Richardson's chief test pilot. Believing that human life is more important than human progress, Ann condemns her father's aims as a senseless ambition, particularly because her brother, to please his father, had died while learning to fly. The gulf between Ann and her father widens when Patrick loses his life testing a "jet." She decides to move out of her father's house lest he influence her new-born son with his ideals. Meanwhile John Justin, a close family friend, had taken over Patrick's job, and was ready to test the latest "jet" built by Richardson, who had instructed him to reproduce the exact conditions under which Patrick crashed. Learning of this, Ann tries to dissuade both Justin and her father from continuing with the experiment, but to no avail. The test flight takes place, and Justin, by trying out a theory of his own, successfully exceeds the speed of sound and lands without accident. Ann, who had seen her father break down emotionally during the test, comes to the realization of the tragedy and loneliness he had suffered. They reach a new understanding, and she returns to him with her child.

It was produced and directed by David Lean, from a screenplay by Terence Rattigan.

Suitable for all.

### **"Kansas City Confidential" with John Payne, Preston Foster and Coleen Gray**

(United Artists, Nov.; time, 98 min.)

A pretty good crime melodrama, even though the story is contrived and hardly believable. That a "master mind," for example, could have induced three crooks to join him in a bank robbery without seeing his face, and to accept his suggestion that each wear a mask so that the others might not know them, is too much for the picture-goer to believe. The crooks' acceptance of the master mind's decision to split the loot only after the commotion from the robbery had died down, trusting that he would send for each one of them in due time, is another angle that the picture-goers will find hard to swallow. Aside from the story's implausibilities, however, the action does hold the spectator in suspense because he wants to see the hero, who had been framed, apprehend the crooks and clear his name. The subject matter is not pleasant, and the atmosphere throughout is grim. There is no comedy relief:—

Preston Foster, an ex-cop, plots every detail of a contemplated bank robbery, then recruits three accomplices—Jack Elam, Lee Van Cleef and Neville Brand, all ex-convicts, under circumstances whereby each wears a mask, including himself, so that none could squeal on the others, if caught. The holdup is a masterpiece of planning and action, which successfully throws suspicion on a florist truck driven by John Payne, who delivered flowers daily to a florist shop adjoining the bank. Having safely eluded the police, Foster tells the other masked crooks that he will split the loot after the affair cools off. He hands them each a roll of bills and instructs them to wait for his summons. Meanwhile Payne

is arrested as an accomplice, and his past police record makes him a hot suspect, but the police are unable to connect him with the crime and are compelled to release him. Determined to find the criminals who had framed him, Payne gets a lead on Elam and tracks him to Tiajuana, where he forces him to admit complicity in the crime and to give him all the details. When Elam is killed by American detectives who sought to question him, Payne assumes his identity and goes to Borado, Guatemala, to which Elam and the others had been summoned by Foster. In Borado, Foster, unknown to the others, poses as a sports fisherman and lays plans to turn them over to the police so that he might collect the huge reward offered by the insurance company. Payne arrives in town at the same time as Coleen Gray, Foster's attractive daughter, with whom he falls in love. In the complicated events that follow, Payne excites the suspicions of Van Cleef and Brand, but after a series of skirmishes he convinces them that he is an ally. Meanwhile Foster is aware that Payne is impersonating Elam. Now ready to spring his trap, Foster manages to get the three men aboard a fishing boat, where the money was hidden, after having arranged for the police to close in on them. Van Cleef, eager to reduce the splits, shoots and kills Brand, then turns on Payne. Just then Foster shows up with gun in hand and announces that he is a detective. But something he says enables Payne to guess that he is the master mind, and he sets off a gunfight in which Van Cleef and Foster are wounded mortally. Before dying, Foster exonerates Payne, thus smoothing the way for his marriage to Coleen.

It is an Edward Small production, directed by Phil Karlson, from a screenplay by George Bruce and Harry Essex, based on a story by Harold R. Greene and Rowland Brown. Adults.

### **"Pony Soldier" with Tyrone Power**

(20th Century-Fox, Nov.; time, 82 min.)

Photographed in Technicolor, this big-scale outdoor melodrama is visually exciting in a number of sequences and on the whole should prove satisfactory to those who are not too concerned about story values or about credibility in the action. Tyrone Power's name should, of course, be of help at the box-office. Set in 1876, the action dramatizes the adventures of a Canadian Mountie, played by Power, who singlehandedly stops a tribe of rebellious Canadian Cree Indians from going on the warpath, but not before he risks his life defying a hostile faction of the tribe. The closing scenes, where Power, aided by a small Indian boy, chases and kills several of the hostile Indians who had kidnapped Penny Edwards, a white hostage, and were preparing to burn her at the stake, are wildly melodramatic. The direction and acting are acceptable, considering the inadequacies of the script. The outdoor scenery, enhanced by the color photography, is a treat to the eye:—

Power, a Mountie, is assigned to track down a rebellious tribe of Canadian Cree Indians, who had crossed the border into Montana to hunt buffalo illegally, and had waged war against U.S. Indians and the U.S. Cavalry. Moreover, they had attacked a covered wagon, killing all the occupants except Penny Edwards and Robert Horton, who had been taken as hostages. Power's orders were to free the hostages and escort the Crees back to their North Saskatchewan reservation. Accompanied by Thomas Gomez, a half-breed scout, Power locates the Cree camp after two days of hard riding and orders the resentful tribe to release their hostages and return to Canada. Power's bold stand wins the admiration of Stuart Randall, the Cree Chief, who eventually agrees to his demands, despite the objections of Cameron Mitchell, the tribe's war chief, who argues that the Crees have a right to live and hunt where they please. Trouble starts when Horton attempts to escape alone and kills an Indian. Mitchell and his braves attempt to kill Horton by spread-eagling him between two horses but are stopped by Power, who insists that he be punished by law. When Power is upheld by the Chief, Mitchell and several other infuriated braves seize Penny and ride off with her into the hills to burn her at the stake. Power and the chief, accompanied by a small Indian boy who had attached himself to Power, ride after the abductors and, after a furious struggle, kill them and rescue Penny. As the Crees begin the return to Canada, a romance develops between Penny and Power.

It was produced by Samuel G. Engel, and directed by Joseph M. Newman, from a screenplay by John C. Higgins, based on a story by Garnett Weston.

Harmless for the family.



## ALLIED CONVENTION CREATING EXCITEMENT

If you are planning to attend the National Allied Convention and have not yet made your reservation, write, telegraph or phone Jack Kirsch, General Convention Chairman, 1325 South Wabash Avenue, Chicago 5, Ill. The telephone number is Harrison 7-7425. The convention is drawing a record attendance, and you may not get suitable hotel space if you delay sending in your reservation.

As pointed out in the convention program, all National Allied Convention meetings are designed to give every exhibitor, large or small, indoor or outdoor theatre, an opportunity to express his views on each of the important problems facing the industry. The open forums and the popular Allied Film Clinics enable the exhibitor to gain a better knowledge of his own business by discussing his problems and exchanging information and opinions with other exhibitors who own theatres in comparable situations. There are six separate Film Clinics, one of which covers the type of theatre you operate.

Exhibitor-distributor relations, film buying and booking problems, the Government's 16mm. TV suit, the proposed arbitration plan and taxes are among the vital matters that will be discussed at the different forums.

An unusual feature of the Allied convention this year is the fact that it has been combined with a giant TESMA trade show, thus you will be able to see the latest developments in theatre equipment and concession accessories.

Another important feature will be the RCA large screen television demonstration, during which N. L. Halpern, president of Theatre Network Television, will lead a panel discussion with Allied's Television Committee, including Trueman T. Rembusch, chairman, Jack Kirsch, Leon R. Back, Wilbur Snaper, John Wolfberg and Nathan Yamins.

Not the least, of course, is the highly attractive program of social events for the entertainment of the delegates and their wives.

If you should miss this convention, you will have missed one of the most important events in your career as an exhibitor.

### "Scotland Yard Inspector" with Cesar Romero and Lois Maxwell

(Lippert, Oct. 31; time, 78 min.)

A weak British-made program melodrama, to be booked when nothing else is in sight. With the exception of Cesar Romero, the cast is all-English and unknown to the American picture-goers. The story deals with the efforts of the hero to prove to Scotland Yard that the brother of the heroine had not died in an automobile accident but had been murdered, the killer having run him down with a car. The hero is shown risking his life many times, but he comes out the winner. The story is complicated and considerably confusing. The direction and acting are so-so. The photography is at times dark:—

Waiting for a plane to take him out of fog-bound London, Cesar Romero, an American newspaperman, undertakes to investigate the death of the brother of Bernadette O'Farrell, who believed that the death was not an accident; to her, it was murder, even though she had no proof. A tape recording, revealing

the fact that an inventor had been murdered years previously, leads Romero to Lloyd Lamble, held in an insane asylum by Geoffrey Keen, a movie producer, and Lois Maxwell, widow of the murdered inventor, but now secretly married to Keen. Lamble fully confesses the slaying of the inventor, and Romero summons Campbell Singer and Alistair Hunter, of Scotland Yard, to witness the confession. But before they can hear the testimony, Lamble is murdered. Rescuing Bernadette from Lamble's accomplices, Romero learns that Lois had killed both Lamble and Bernadette's brother, who had been blackmailing her, by running them down with her car. She tries to murder Bernadette in the same way but fails. Keen falls to his death during a chase through a sound stage while Romero tries to take Bernadette out of the studio, and Lois is killed when her car crashes into high voltage wires.

Anthony Hinds produced it, and Sam Newfield directed it, from a screenplay by Orville Hampton. It is an Exclusive Films production.

Adults.

### "The Magic Box" with Robert Donat

(Mayer-Kingsley, October; time, 93 min.)

Despite the great ballyhoo given this British-made Technicolor picture in its West Coast premiere at the Warner Beverly Hills Theatre, it is playing to a greater number of empty seats than its predecessor, "The Miracle of Our Lady of Fatima." Robert Donat, the popular British actor, plays the leading role, and a host of other British stars, such as Laurence Olivier, Leo Genn, Glynis Johns, Michael Redgrave, Margaret Rutherford and many others, appear in the cast in minor roles. But despite the huge cast, the fine Technicolor photography and the lavish production values, the picture fails to satisfy, for the story, which deals with the invention of the moving picture camera, is slow-moving and lacking in dramatic impact. J. Arthur Rank may have succeeded in convincing the picture-going public that William Friese-Green invented the camera, but he has not succeeded in giving them their money's worth in entertainment. Mr. Donat is convincing enough as Friese-Green, the inventor, who struggled and succeeded spiritually but failed financially. He is shown dying unrecognized at an important London film industry conference attended by prominent British picture people.

Briefly, the story shows Donat, a young photographer, conceiving the idea for a camera to take moving pictures, interesting many people to invest money in his idea, succeeding in perfecting it, but dying an old man without attaining financial success.

It is a presentation of J. Arthur Rank and Festival Film Productions, produced by Ronald Neame and directed by John Boulting from a screenplay by Eric Ambler.

Family.

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Vol. XXXIV

SATURDAY, NOVEMBER 15, 1952

No. 46

## THE PRINT SHORTAGE

Speaking at the annual convention of the Theatre Owners of North and South Carolina, held this week in Charlotte, N.C., Alfred Starr, president of the Theatre Owners of America, had this to say on the current shortage of prints:

"While exhibitors everywhere are concerned with the eventual impact of television, with the outcome of the 16mm anti-trust lawsuit, with relief from oppressive taxation, and with the many benefits that will accrue from a system of arbitration, it seems to me that the most pressing and acute immediate problem facing us today is the matter of print shortages.

"Print shortages, as everyone knows, are brought about chiefly by multiple runs in a given area on the same clearance, resulting in day-and-date contracts which the distributor finds it impossible to fulfill. It is just too easy for the distributor to charge the exhibitor with being the sole cause of this unhappy situation. It is true that many exhibitors demand equal clearance with other theatres over a wide area, but this demand stems most logically from the fact that all the exhibitors in that area are required to pay the same terms for the picture. Any exhibitor has the right to ask himself why he should follow another theatre on a later run when both are paying the same terms. In many cases he would be very glad to drop back to 60 days, 90 days, or even six months if he were given an incentive to do so by getting lower film rentals thereby. In my opinion, the distributor is almost entirely responsible for the shortage of prints that results from this unhealthy condition, and it seems perfectly obvious to me that a change must be made lest the whole system of clearance fall apart and chaos replace it.

"At the bottom of the entire situation is the senseless policy of the distributors of maintaining a uniform national policy as regards each picture. It is perfectly fantastic to reason that a picture worth 40% in a large metropolitan theatre is also worth 40% in a small theatre in a small town. Distribution can restore order to the industry by making price and percentage concessions to the smaller marginal theatres who need help if they are to survive. And by making similar concessions to subsequent run theatres they can relieve the tremendous pressure of simultaneous demands for prints and at the same time can give the theatre-going public a much longer interval of time in which to see a particular picture.

"I call upon distribution to lead the way in providing the solution to the print problem before it explodes in their faces. The existing condition is almost intolerable and it grows worse every day."

Mr. Starr's analysis of the print shortage is indeed

keen, and this paper agrees with him that, unless a solution to the problem is found, the system of clearance and run may break down and cause no end of strife within the industry.

HARRISON'S REPORTS does not believe, however, that his calling upon the distributors to provide the solution will be fruitful, for so long as the exhibitors are in a position to demand equal clearance with other theatres over a wide area, and so long as there is a point where the processing of more than a given number of prints of a particular picture becomes economically unfeasible for the distributor, the problem is one that requires the close study of, not only the distributors, but also the exhibitors, in the form of a joint committee representing both sides.

The distributors' side of this problem is not without merit. If an exhibitor demands equal clearance with other theatres and is entitled to it, the distributor has no alternative but to give it to him lest he find himself faced with a lawsuit for damages. In the matter of prints, this writer knows for a fact that, in 1946, one of the largest film companies processed an average of 300 to 325 prints per picture to meet the requirements of the market at that time. Today, that company is processing an average of 400 to 450 prints per picture at a cost that is more than double the cost of the prints required in 1946, mainly because of the increase in the number of Technicolor productions. The cost of a further increase in the number of prints cannot be met, according to a spokesman for this company, without a substantial increase in current film rentals. The experience of this company probably is true of every other major company.

In what probably is meant as one solution to the problem, Mr. Starr states that, in many cases, the exhibitor "would be glad to drop back to 60 days, 90 days, or even six months if he were given an incentive to do so by getting lower film rentals thereby." This paper cannot agree with Mr. Starr on this point, for, though there may be some exhibitors who would be willing to make such concessions to save on film rentals, the history of exhibition shows that, insofar as the vast majority of exhibitors are concerned, nobody wants to move back—they seek to go ahead.

The print shortage is a complicated problem, and there is much that can be said for and against both distribution and exhibition. Consequently, the best approach to its solution would be for a joint distributor-exhibitor committee to analyze the facts and, if possible, find ways and means to institute changes that would alleviate the shortage without hurting each side too much. But if a solution is to be found, each side should be prepared to make concessions and to meet the problem with alert, intelligent and straightforward action.



**"April in Paris" with Doris Day,  
Ray Bolger and Claude Dauphin**

(Warner Bros., Jan. 3; time, 101 min.)

A gay, breezy Technicolor musical that should go over in a big way with the general run of audiences. Word-of-mouth advertising undoubtedly will make it a top box-office attraction. Revolving around a New York chorus girl who, through a State Department blunder, is selected to represent the American theatre at an international art festival in Paris, the story is a merry romp from start to finish, and is loaded with many amusing gags and situations, some of which poke fun at government bureaucrats and Paris in the Spring. Doris Day is as sprightly as ever as the chorus girl, and Ray Bolger is very comical as a stuffed-shirt diplomat. The scene-stealer, however, is Claude Dauphin, the famous French actor, who is completely charming and highly amusing as a Parisian entertainment idol, a supposedly amorous Frenchman who keeps secret the fact that he is the home-loving father of a family with five children. Adding much to the entertainment values are the tuneful and imaginative song-and-dance routines, featuring the principal players. The production is lavish, and the color photography exquisite:—

Doris is thrilled no end when she receives a letter from the Department of State advising her that she had been selected to represent the American theatre at the Paris festival. At the peak of a backstage farewell party in her honor, Bolger, a minor State Department official, arrives from Washington and informs her that it was all a mistake since the letter he had sent her had been intended for Ethel Barrymore. Returning to Washington, Bolger is told by Paul Harvey, his boss, to whose daughter, Eve Miller, he is engaged, that the nation's press had hailed Doris' selection as a stroke of genius because of its application of a democratic principle. Bolger rushes back to New York and induces Doris to make the trip to Paris. Accompanied by Bolger, Harvey and two other officials, Doris boards a French luxury liner. She finds the voyage boring because of the stuffiness of her companions, until Dauphin, who was working his way back to France as a ship's waiter because of his inability to obtain dollars from France, invites her to a party with the cooks and waiters in the main galley. Harvey instructs Bolger to reprimand Doris, but Bolger forgets the order when he becomes interested in the party as well as Doris. They fall in love and go to the captain's cabin to get married immediately. There, George Givot, a prankish bus-boy posing as the captain, performs the ceremony. Dauphin, aware of this deception, manages to keep the lovers apart on their wedding night. Doris arrives in France as a kissless "bride," and finds Eve, who had flown across, waiting for Bolger at the gangplank. Eve's presence, coupled with the fact that Bolger insisted that their "marriage" be kept secret, irks Doris, and she splits with him after a quarrel. She then learns from Dauphin that the marriage was phony. In a final effort to make Bolger come to his senses, Doris teams up with Dauphin in a mad whirl of Parisian night life, and pretends to have fallen in love with the Frenchman. The scheme works when the jealous Bolger tells off Eve and her father and claims Doris for his own.

William Jacobs produced it, and David Butler directed it, from a screenplay by Jack Rose and Melville Shavelson.

Suitable for everybody.

**"Tromba, the Tiger Man" with an  
all-German cast**

(Lippert, Nov. 14; time, 61 min.)

Fair. It was produced in Germany, with German dialogue, and was "dubbed" in English in this country. Trying to fit English dialogue to lip movements for German words is, indeed, a difficult undertaking. At times it is annoying. The only part that should interest picture audiences in this country are the circus scenes, where a performer is shown making ferocious tigers, as well as mild elephants, do different stunts. In those situations, one forgets the shortcomings of the dialogue. The aerial acts hold one in tense suspense. And so do the scenes that show the trainer in the cage with the tigers, making them perform under his hypnotic spell. The photography is sort of dull:—

Rene Deltgen (as Tromba), a famous tamer of tigers, whom he controls with hypnotic eyes, rejoins the circus owned by Hilde Weissner, a performer in a family trapeze act, until her husband is killed through Deltgen's hypnotic spell, and Gustav Knuth, her husband's brother, takes to drink. Miss Weissner sends Gardy Granass, her daughter, away to school, to spare her the heartbreaks of the big top. Later Gardy, unknown to her mother, asks Knuth to train her for the trapeze act. Knuth refuses to train her when he learns that she had not obtained her mother's consent, but he eventually gives in. Deltgen, who was promiscuous with women, casts his eye on Gardy. He sells her the idea for a sensational new act—to perform on the trapeze over his big cats. Gardy is thrilled by the idea, even though Adrian Hoven, her fiance, disapproves. When Angelika Hauff, Deltgen's paramour, realizes that he is about to drop her for a new flame, she remonstrates with him. He resents her interference and pushes her off his trailer, injuring her seriously. In being pushed off, however, Angelika steps on a box of narcotics, which Deltgen used before entering the cage where his cats performed, and scatters the pills. Since Angelika is no longer able to perform, Deltgen decides to replace her with Gardy. Gardy's mother, learning of this, rushes to the circus to prevent her daughter from performing, but she arrives too late. Meanwhile Angelika reveals that the death of Miss Weissner's husband had been caused by Deltgen's hypnotic powers. Knuth determines to avenge his brother's death, but he is cheated, for Deltgen, without the narcotics, loses his power over the big cats, and one of them jumps on him and mauls him to death. Gardy is shocked, but she is glad to go back to her fiance.

Helmut Weiss directed it, from a screenplay by Elizabeth Zimmerman in collaboration with the director. Adults.

**"The Thief of Venice" with  
Maria Montez and Paul Christian**

(20th Century-Fox, Dec.; time, 91 min.)

Produced in Italy, this period melodrama has enough action, suspense and spectacle to make it a good supporting feature for double-billing situations. The story, which is set in 1575, is a rather involved tale about the machinations of a corrupt Venetian official who seizes control of the government after the death of its leader, but it holds one's attention fairly well because of the constant movement and of the heroic deeds of a daring young naval officer who leads the oppressed people in revolt. There is plentiful swordplay and hand-to-hand fights. The late



Maria Montez, as the sexy owner of a low-type tavern, is the only one in the cast known to the American picture-goers. The picture is highly impressive from the production point of view, for most of the scenes were shot against actual backgrounds in and around Venice, and there has been no stinting on the use of what seems like thousands of extras. The photography is quite dark:—

With the death of the Doge of Venice, the power of government is seized by Massino Serato, a corrupt official, while the galleys of the Republic are defeated by the Turks in the Adriatic sea. Only the ship of Admiral Camillio Pilotto manages to escape, thanks to the ability of Paul Christian, who had promised the galley slaves that they would be freed if they rowed the ship to Venice before the enemy closes in. Serato, as part of his scheme to hold control, jails the galley slaves to discredit the Admiral. Thinking that Christian had betrayed them, a number of the slaves revolt and escape. Serato's men murder the Admiral and attack Christian. He escapes, only to fall into the hands of the slaves, who made their headquarters at Maria's tavern. They torture him until Maria, attracted to him, convinces them that he is now an outlaw like themselves, fighting Serato, the common enemy. Meanwhile Serato, to gain prestige, plans to marry Faye Marlowe, the Admiral's daughter, who is unaware that he had killed her father. Wearing a mask and calling himself "The Thief of Venice," Christian sets out on a campaign to raise funds for the overthrow of Serato, and harrasses the official no end. Serato, to gain information about the masked thief, arrests Maria and puts her to torture, but he cannot make her talk. Christian in turn kidnaps Faye and thus compels Serato to release Maria in exchange for Faye. By this time Faye and Christian fall in love, after he informs her that Serato had killed her father. On the day set for Faye's marriage to Serato, Christian leads the slaves in a revolt and kills Serato in a duel. Maria, in love with Christian herself, steps out of his life, leaving him and Faye to their radiant happiness.

It was produced by Robert Haggiag, and directed by John Brahm, from a screenplay by Jesse L. Lasky, Jr., based on a story by Michael Pertwee. Adults.

**"My Pal Gus" with Richard Widmark,  
Joanne Dru and Audrey Totter**

(20th Century-Fox, Dec.; time, 83 min.)

Very good! It should be enjoyed by all types of audiences, particularly the family trade, for it is a warm and appealing mixture of comedy and drama, dealing with the devotion of a busy father for his young son, and with the sacrifices he makes to keep the child out of the hands of his unfaithful ex-wife. Richard Widmark turns in a skillful and sympathetic performance as the father, but it is the child, played by little George Winslow, who makes the picture. He is the fog-horn voiced youngster who scored a big hit in "Room for One More," and his performance in this picture, as a problem child who is fashioned into a likeable youngster by a progressive school teacher, is a delight to watch. Many of the situations are highly comical, while others are dramatically touching. The romance between Widmark and Joanne Dru, as the teacher, is charming and pleasing. The direction is expert, and the photography fine:—

Widmark, a busy bon-bon manufacturer, is constantly plagued by the unruly antics of George, his eight-year-old motherless son, to whom he could de-

vote little time. Unable to find a nurse who would be willing to take care of the boy, Widmark, through Joan Banks, his secretary, enrolls the youngster in a private children's school operated by Joanne, who agrees to take the child only after Widmark reluctantly consents to take time off from his business to take part in a parents' participation program to get better acquainted with his son. Joanne's understanding and progressive methods not only make George a loveable youngster and bring about a closer relationship between father and son, but also wins Widmark's love. He asks her to become his wife, and tells her the story of his life—that he went broke when George was only two months old, at which time Audrey Totter, his former wife, had run out on him, but that he had since made a fortune out of his bon-bon factory. Several days later, Audrey shows up in town and smirkingly informs Widmark that she is still his wife because their Mexican mail order divorce was not recognized in California, and that under the state's community property law she was entitled to half his wealth. He refuses to stand for this shake-down and decides to fight it out in court to make the divorce legal. In the bitter court battle that follows, Audrey viciously drags Joanne into the case by naming her as correspondent, while Regis Toomey, Widmark's lawyer, presents proof of Audrey's worthlessness. The judge clears Joanne, finds against Audrey on the property issue, and gives Widmark the divorce, but he awards custody of the child to Audrey. On the day that Widmark takes George to Audrey, the child clings to him and pleads not to be left with his mother. Widmark offers to make a settlement with Audrey, and she now demands all his wealth. He gladly agrees to her unreasonable demands in order to retain his son, and together with the child and Joanne sets out to make a new life.

Stanley Rubin produced it, and Robert Parrish directed it, from a story and screenplay by Fay and Michael Kanin. For everybody, and everywhere.

**COMMENDABLE GENEROSITY**

From time to time, HARRISON'S REPORTS has found reason to treat harshly with Samuel Goldwyn because of his stand on certain trade matters, but it is happy to join with the rest of the industry in expressing admiration for his commendable generosity in behalf of the Will Rogers Memorial Hospital, which for many years has provided much needed care and facilities for those in the entertainment industry who have been afflicted with tuberculosis.

Mr. Goldwyn has proved himself to be a humanitarian of the first order in connection with this worthy cause. He has generously consented to have the world premiere of "Hans Christian Andersen," his latest multi-million dollar production, as a benefit performance for the hospital. This event, which will be held at the Criterion Theatre, in New York City, on November 24, is expected to raise in excess of \$25,000.

In appreciation of Mr. Goldwyn's generosity, the trustees of the hospital awarded a scroll of honor to him at a luncheon on Thursday. In thanking the trustees, Mr. Goldwyn cited his belief in the great work being done at the hospital and, after stating that this industry has been good to him, delighted those present with the surprise announcement that he is donating \$25,000 to the institution now, and that he will make provision for it in his will.

Mr. Goldwyn has more than answered the call for help in behalf of this fine charitable cause.



## IT SHOULD BE A GREAT CONVENTION

Among the top subjects that will be considered by National Allied's board of directors at its meeting in Chicago on November 15, 16 and 17, just prior to the opening of the national convention on Monday (17), are the following:

Col. H. A. Cole's recommendation that Allied leaders now engaged in certain all-industry undertakings should resign and devote all their available time to protecting the interests of the independent exhibitors who are being gouged by unconscionable film rentals, trade practices, etc.

A discussion of film prices, trade practices and related subjects, with the directors reporting on conditions in their respective territories; with Wilbur Snaper, Allied's president and Co-ordinator of the Film Committee, reporting on the present attitude of sales heads towards complaints and applications for relief; and with consideration given to proposed remedies, including appeals to appropriate committees of Congress.

A discussion on arbitration, with action to be taken on the report and recommendations of Allied's Arbitration Negotiating Committee on the distributors' draft of an arbitration plan.

A report on COMPO by Trueman T. Rembusch, one of the triumvirate now administering its affairs; a report by Col. Cole, co-chairman of the COMPO tax committee, on the progress of the tax campaign; and consideration by the board of the renewal of Allied's membership in COMPO and, if so, upon what conditions and for what length of time?

A discussion of television and its current impact on theatre attendance; of the Government's 16mm. anti-trust suit; and of the production by film companies of pictures to be shown on TV in competition with exhibitors.

A discussion of state fair exhibits, with consideration given to suggestions that regional units desiring such exhibits make joint application to Hollywood and share the expense, and that Hollywood create a permanent display to be transported from place to place by truck and operate on a self-supporting basis.

Consideration of continuing complaints of high prices and poor service on the part of National Screen Service, and of a suggestion that the film companies guarantee delivery of paper and trailers.

A discussion of ASCAP's demands for royalty payments on public performances of copyrighted music not recorded on entertainment film.

A report by Wilbur Snaper on Cinerama and its importance in stimulating business and invention.

The importance of most of these subjects indicates that the Allied convention in Chicago will turn out to be one of the most constructive ever held by the organization, one in which far-reaching decisions will be made. It certainly will be the best attended convention, for as of Monday (9), the advance registrations reached a total of 575, with Jack Kirsch, the general convention chairman, predicting that he expected many more registrants from Chicago and outlying districts, who have not made hotel reservations, as well as a last-minute rush from exhibitors in other states.

Presaging the fireworks that can be expected at this convention was the statement made early this week by Abe Berenson, president of the Allied Theatre Owners of the Gulf States and a member of the National Allied board, that he and the members of his executive committee will advocate Government intervention to help solve the film buying problems faced by the small independent exhibitor. Berenson stated that he will ask the national convention for definite affirmative action on the proposal rather than a usual resolution. He pointed out that, despite declining grosses, the distributors "are still gouging and crushing every drop of life's blood from the independent exhibitor," and that the only salvation would be to have Government control, such as is exercised today over common carriers, public utilities and "other monopolistic enterprises."

Additional fireworks can be expected from Bennie Berger, president of North Central Allied, who plans to carry his long-standing fight against advanced admission price pictures to the floor of the convention.

All in all it should be a great convention, for the mood of the delegates indicates that they feel that the time has come for fewer words and more action.

## A WAY TO COMBAT PUBLIC PRESSURE

While many exhibitors are resisting the high terms demanded by Warner Brothers for "The Miracle of the Lady of Fatima," they find themselves faced with queries from members and officials of Catholic church organizations as to when they will play the picture.

To meet this problem, Charles Niles, the Allied Iowa-Nebraska leader, has sent the following letter to The Most Rev. H. P. Rohlfman, Archbishop of Dubuque, with copies to seven other Archbishops and Bishops in the Iowa-Nebraska area:

"Many of the members of the Allied Independent Theatre Owners of Iowa and Nebraska have brought to my attention a matter that could cause bad relations between ourselves and the Catholic church.

"A great many members of the clergy of Iowa and Nebraska, and in all probability yourself, have received invitations to see the new Warner Brothers' motion picture 'The Miracle of Fatima.' You and they were led to believe at that time that this picture would be available for showing in the theatres in the very near future. Many of the Priests and church organizations have been asking our member exhibitors when they were going to show 'The Miracle of Fatima.'

"The Warner Brothers, producers of this motion picture, have either not made it available to the theatres of Iowa and Nebraska or where it has been made available the Warner Brothers have assessed such terms for it as to make it impossible for our members to show this picture.

"Be assured, Your Excellency, that the theatre owners of Iowa and Nebraska wish to do everything reasonably within our power to show 'The Miracle of Fatima.' In the Parishes where this picture is not exhibited, the blame rests entirely upon the Warner Brothers."

If any of you are faced with a similar problem in regard to this picture, you will do well to follow the lead of Charlie Niles.



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**A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XXXIV****SATURDAY, NOVEMBER 22, 1952****No. 47****ALLIED REJECTS ARBITRATION PLAN  
AND ADOPTS MILITANT PROGRAM TO  
COMBAT ABUSIVE PRACTICES**

Hope for an all-industry arbitration system hit rock-bottom this week when a militant National Allied convention, attended by close to one thousand delegates, unanimously adopted its board of directors' recommendation that the distributors' proposed arbitration draft be rejected on the grounds that it contained no provision for the arbitration of film rentals, and that "it did not promise direct, immediate and substantial benefit to the exhibitors."

This action was taken at the convention's closing session in Chicago, on Wednesday.

The board's report, which was presented to the convention by Abram F. Myers, Allied's general counsel and board chairman, pointed out that "neither the board as a whole nor any individual is opposed to arbitration," and that "they yield to none in their devotion to that concept." But they are convinced, it was explained, "that the ideals of arbitration will not be promoted by the present plan or any plan which the distributors, in their present frame of mind, are willing to agree to."

In reaching a decision to reject the distributor's arbitration draft, Allied's board, as well as the delegates, undoubtedly were guided by Myers' comprehensive analysis of the draft, submitted in the form of a 25-page printed report to Allied's Arbitration Negotiating Committee. This report, which was distributed to the delegates on Monday, criticized virtually all the provisions in the draft, mainly because they were either too inadequate to afford proper remedies, or were written in language so obscure as to make them subject to different interpretations.

In submitting the board's report to the convention, Myers pointed out that certain of the provisions were on the "plus side" and, if put in effect, would be of substantial benefit to the exhibitors. These "plus" items included one-way arbitration; clearance; runs; certain competitive bidding restrictions; the forcing of pictures; contract violations; and conciliation.

On one-way arbitration, the board felt that this was beneficial because it permits the exhibitor to institute proceedings against a distributor, but does not allow the distributor to file a complaint against the exhibitor, as was done under the system used by the old Film Board of Trade arbitration committees, which the courts outlawed about twenty years ago.

As to the provisions involving disputes on clearances, the board felt that they were "about as good as can be devised."

On runs, the board stated that the provision had factors that were both bad and good, but on the whole they were favorable in that they enabled "competing exhibitors to find out which is entitled to the pictures on a particular run without resorting to competitive bidding."

The provisions restricting competitive bidding were considered desirable in that they offered a partial remedy for the evils encountered by the exhibitors.

On the forcing of pictures, the board's report pointed out that the provision is weak in that it does not in plain language "go to the heart of the evil." It added that, while the licensing of one picture is no longer conditioned upon the exhibitor licensing additional pictures, the salesmen have been taught that, when an exhibitor wants to license some but not all the pictures offered, they are to raise the price of the desirable pictures to a point where the exhibitor will find it more advantageous to take them all. Instead of

direct forcing, said Mr. Myers, this amounts to "forcing by price differentials." He pointed out, however, that, though the provisions on this subject are not among the plus factors of the draft, they cannot fairly be included in the minus factors.

As to the provisions on contract violations, Mr. Myers said that these are included among the plus factors only because they "contain nothing detrimental to the exhibitors."

The conciliation provisions received a plus rating only because they assured aggrieved exhibitors that distribution would maintain an open-door policy, which will enable them to obtain interviews with responsible sales representatives. Mr. Myers made it clear, however, that the proposal as a whole was "an innocuous one and scarcely an innovation."

On the "minus side" of the distributors' plan, the board listed the provisions dealing with film rentals, pre-releases, competitive bidding and the limitation of awards.

As to film rentals, Mr. Myers pointed out that the distributors had "flatly refused" to provide for their arbitration, as stipulated by Allied in the "all-inclusive" arbitration plan contemplated by the organization. "We must face the fact," he said, "that the distributors will not yield to the arbitrators, or to anyone else, any part of their control over prices, and it is hopeless to pursue the subject any further."

On pre-releases, Mr. Myers pointed out that the only curb on the practice provided by the provisions was to limit each distributor to two such pictures per year, but it would still permit a maximum of eighteen such pictures per year since it is proposed that nine national distributors shall become signatories to the arbitration agreement. Myers added that, if the Government and the court approve an arbitration plan containing this provision, it would in effect give the distributors "left-handed judicial sanction for such pictures as they have been and are being sold," a condition the board was "dead set against" in order to be in a position to oppose the "deluge of pre-releases." It was also pointed out that such pictures would be exempted from the competitive bidding restrictions, and that they force the exhibitor to increase admission prices.

On competitive bidding, the board felt that the restrictive provisions were beneficial to the exhibitors, but it took the position that the distributors should have adopted the reforms voluntarily long ago, and that the exhibitors, in order to obtain them, "should not now consent to a court order approving competitive bidding as a legitimate and proper method of marketing pictures." Such court approval, stated the report, would permit the distributors to enlarge competitive bidding, rather than restrict it, and the board could not agree to an arrangement that would expressly recognize "the right of the distributors, for reasons satisfactory only to themselves, to reject all bids and enlarge the competition to include exhibitors who did not submit bids in the first place." Holding that this practice is one of the worst abuses in bidding today, the board contended that under the proposed plan it not only would not be eliminated, but would, in fact, "be approved and authorized."

As to the provisions on the limitation of awards, the board made it clear that it would be reluctant to reject the plan if it seriously believed that it would reduce the heavy volume of anti-trust litigation. "But the film companies," stated the board, "have played their cards too close to their vests and as a result it is not believed that the arbitration tribunals would supplant the courts in cases involving large sums of money because, under the anti-trust laws, treble damages are always allowed and in some states the statute

(Continued on back page)



### "Face to Face" with James Mason and Robert Preston

(RKO, November; time, 90 min.)

This feature consists of two separate, unrelated stories, adapted from the writings of Joseph Conrad and Stephen Crane, with each story having a different cast and director. Huntington Hartford, the producer, feels that the title, which was inspired by a line in a Kipling ballad, is appropriate because both stories unfold in opposite ends of the earth, and the protagonist in each story finds himself *face to face* with an almost insurmountable problem. The picture marks Mr. Hartford's debut as a producer, and he points out in a statement that his purpose is to bring to the screen some of the "world's finest literary classics." Unfortunately, not many of such classics are suitable for picture-making, and it is doubtful if these first two subjects he has selected will set the world afire. They are chiefly character studies, and as such seem best suited for select audiences in art theatres. Neither subject offers anything extraordinary, with the exception of some good acting.

The first story, Joseph Conrad's "The Secret Sharer," takes place aboard a ship becalmed in a tropical sea, and stars James Mason as a captain making his first voyage. While standing watch, Mason discovers Michael Pate, the mate of a ship moored in the distance, clinging to the rope ladder over the bulwark. Pate explains that, in the line of duty, he had accidentally murdered a crazed sailor on his ship, and that he had escaped because Gene Lockhart, his stern, puritanical skipper, insisted that he stand trial for murder. Believing in Pate's innocence, and convinced that he would have done the same thing in similar circumstances, Mason hides aboard his ship, manages to keep his presence from Lockhart, who comes aboard searching for him, and then sails the ship dangerously close to a reef, in spite of the fact that his crew becomes frightened to the point of mutiny, in order to enable Pate to dive overboard and swim to safety. There is some suspense and excitement in the closing scenes, but for the most part the pace is slow and too talky. Running 49 minutes, this story was directed by John Brahm, from a screenplay by Aeneas MacKenzie.

The second story, Stephen Crane's "The Bride Comes to Yellow Sky," casts Robert Preston as a fearless Texas sheriff who had brought law and order to the town of Yellow Sky, and Minor Watson, as an unregenerated old gunfighter who shoots up the town everytime he goes on a drunken spree but never hurts anyone. Preston was the only man who could handle and outshoot him. When Preston leaves town for a few days to get married secretly, Watson goes on another spree and terrorizes the town. Preston returns to Marjorie Steele, his bride, and finds the streets deserted. Both come across Watson, who covers them with his guns. Preston then informs Watson that he is unarmed, explaining that he just got married. This news symbolizes the end of the world for Watson, who drops his guns and walks away sadly. There is considerable comedy and whimsy in this story which, if played alone, is suitable for the general run of audiences. The running time is 41 minutes. It was directed by Brethaigne Windust, from a screenplay by James Agee.

For mature audiences.

### "Road to Bali" with Bing Crosby, Bob Hope and Dorothy Lamour

(Paramount, January; time, 91 min.)

The previous "Road" pictures starring the combination of Bing Crosby, Bob Hope and Dorothy Lamour have been box-office winners, and this latest one, which is photographed in Technicolor, should do as well, for the popularity of the stars is as great as ever. Set against a South Sea island background, and replete with a bevy of beautiful girls in sarongs, the story, as can be expected, is completely nonsensical. The whacky proceedings, however, keep one amused throughout because of the deft manner in which Crosby and Hope complement each other in putting over the many zany gags, which range from trick photography that has Jane Russell emerging from a basket in a switch on the snake-in-the-basket routine, to the comedy pair addressing the audience directly and encountering Humphrey Bogart plodding through the swamp and dragging the "African Queen." Other gags involve Crosby and Hope with crocodiles, bears, a giant squid and even cannibals, resulting in situations that are frequently hilarious. There are moments when the silly doings become kind of dull, but on the whole it is a satisfactory slapstick entertainment of its kind.

What there is in the way of a story opens with Crosby and Hope, a second-rate song-and-dance team, hurriedly leaving a theatre in Sydney, Australia, when the irate parents of two girls come backstage to make them do right by their daughters. A few days later they reach Port Darwin dead broke, where they are hired by Murvyn Vye, a Balinese prince, to do deep-sea diving off the coast of Vatu for sunken treasure, promising them a substantial part of the loot. The prince does not tell them that the treasure is guarded by a giant squid who loved to strangle deep-sea divers. Arriving at Vatu, the boys learn that Dorothy Lamour, the prince's first cousin, is the rightful heir to the treasure. Despite Dorothy's warning about the giant squid, the boys dive for the treasure and, in a series of whacky events, barely escape with their lives but recover the treasure. The prince, brandishing a gun, takes command, only to be yanked overboard by one of the squid's giant tentacles. Before the prince cuts himself loose, Crosby, Hope and Dorothy set sail for Bali. En route their boat hits a reef and they are washed ashore on another island, where cannibals capture them. The high priest recognizes Dorothy as the daughter of an old friend and, when he learns that she is in love with both Crosby and Hope, he decides to marry her to both. Unaware of this arrangement, each bridegroom thinks that he is the lucky man. At the ceremony, all present wear grotesque masks, and in the mixup Crosby and Hope wind up married to each other. The cannibals' aged chief then decides to marry Dorothy himself, but this plan is upset by the eruption of a volcano, and in the confusion the three escape from the island. It all ends with Dorothy choosing Crosby as her man.

It was produced by Harry Tugend, and directed by Hal Walker, from a screenplay by Frank Butler, Hal Kanter and William Morrow.

Suitable for all.

### "Cattle Town" with Dennis Morgan

(Warner Bros., Dec. 6; time, 71 min.)

A fair western melodrama that does not rise above the level of program fare, even though it has Dennis Morgan as the star. It has a goodly share of chases, shooting and skullduggery, as well as a trace of romance, all of which should appeal to the dyed-in-the-wool western fans. The more discriminating movie-goers, however, will probably find it a bit trying, for it offers little that is novel or extraordinary. Morgan, as a trouble-shooter for the state of Texas, registers satisfactorily enough in a routine heroic role. His bursting into song from time to time is, however, somewhat ludicrous:—

Bankrupt after the Civil War, the state of Texas sells large areas of its public lands. Ray Teal, a wealthy Northerner, purchases a big section at Questa but finds it occupied by small ranchers who claim squatter's rights. When Teal complains, the governor dispatches Morgan to the troubled area to induce the ranchers to depart peaceably. Arriving in the territory, Morgan rescues Philip Carey, one of the small ranchers, from an attack by Teal's henchmen, and learns that Teal had started to run the ranchers off the land, seizing their cattle in the process. Morgan visits Teal and offers to get the settlers to leave peaceably if he will return their cattle, but Teal refuses, claiming legal rights to the cattle. Amanda Blake, Teal's daughter, disapproves of her father's tactics. Teal orders his henchmen to attack a wagon camp, where the dispossessed settlers had gathered, before Morgan can organize them. Anticipating this move, Morgan buys up all the guns in town, arms the settlers, and then helps them to surround and disarm Teal's men when they arrive at the camp. After taking away the horses from Teal's men and making them walk back to town, Morgan sends the wagon train northward to seek new land, while he leads a group of settlers to Teal's ranch to recover the cattle. In the events that follow, Teal reorganizes his men and personally leads them on a scheme to stampede the cattle into the wagon train. Amanda, shocked at her father's plan, rides off to warn Morgan. The stampede is set off before her warning can do any good, and in the confusion she herself is endangered by the wild-running cattle. Teal attempts to save her, only to be trampled to death by the cattle. Morgan effects her rescue, after which he and the settlers get the herd under control. While the settlers continue northward in peace, Morgan and Amanda ride off together to start a new life.

It was produced by Bryan Foy, and directed by Noel Smith, from a screenplay by Tom Blackburn.

Harmless for the family.



### **"Above and Beyond" with Robert Taylor and Eleanor Parker**

(MGM, January; time, 122 min.)

An exceptionally fine human interest drama. It is the story of Col. Paul Tibbets, the U.S. Air Force flyer who piloted the plane that dropped the first atom bomb on Hiroshima, and who organized and commanded the air unit charged with that awesome mission. It is an absorbing story from start to finish, not only because of the great secrecy involved in the development of the project, but also because of the emotional strain between the hero and his wife, as well as the men under his command, caused by his inability to explain his seemingly unreasonable actions. Robert Taylor comes through with the best acting job of his career as Col. Tibbets; he makes one feel keenly the strain of his responsibilities, and of the deadly task he had been requested to perform. Eleanor Parker does very well as his wife, who cannot comprehend the change in her husband—a change that places their marriage in jeopardy. James Whitmore, as a security officer, and Larry Keating, as a general, are among the others in the fine cast who contribute telling performances. Not the least of the film's interesting moments is the depiction of the complicated experimentation related to the release and explosion of the A-bomb. The closing scenes, which show the flight to Hiroshima and the dropping of the bomb, are extremely tense:—

Despite his outstanding record as a pilot in the European theatre, Taylor is officially rebuked and demoted for his frankness about certain orders. Keating, however, is impressed with both the man and his record, and he orders him back to the United States to test the experimental B-29 long-range bomber. Although he had not seen Eleanor for two years, Taylor is given only thirty minutes with her and his baby son when he arrives at the Washington airport. After months of nerve-racking tests with the B-29, Taylor comes home on a leave of absence, which proves to be brief when he is ordered suddenly to report to Keating. The general informs Taylor that he had been under constant surveillance by security agents, and that, from hundreds of other officers, he had been chosen to train personnel to drop an atom bomb on a Japanese city to shorten the duration of the war. For security reasons, he is instructed to organize what amounts to an anonymous air force—all without revealing the purpose to anyone, including Eleanor and the men being trained. An isolated air base at Wendover, Utah, is selected for the operation, and to stop idle chatter and speculation the wife of every man is brought to the base. But not Eleanor, whom Taylor keeps in Washington on the advice of James Whitmore, his security officer. When Eleanor has her second child, however, Taylor is unable to stop her from joining him. They are happy for a while, but the constant tension affects his disposition, and he begins to snap at her and the children. He finally decides to send them back to Washington. After many months of grueling training and nerve-tingling security, Taylor decides that he and his men are ready for the dangerous job. It is not until the plane, loaded with the bomb, approaches Japan that Taylor reveals to the crew the secret that had been kept from them. Of four tentative targets, Taylor selects Hiroshima and drops the deadly missile. Hours later, in Washington, when Eleanor learns the facts over the radio, she understands the reason for her husband's queer attitude, and several days later, when he arrives in Washington, she throws her arms around him.

Melvin Frank and Norman Panama produced and directed it, and wrote the screenplay in collaboration with Beirne Lay, Jr., author of the story. Good for everybody.

### **"Flat Top" with Sterling Hayden and Richard Carlson**

(Monogram, Nov. 11; time, 85 min.)

Action-loving picture-goers should find this war melodrama highly thrilling, for it is packed with exciting situations involving dogfights between U.S. Navy planes and Japanese Zeros. Photographed in color by the Cinecolor process, the story is a tense account of the thorough training undergone by an air squadron based on an aircraft carrier and commanded by Sterling Hayden, a strict disciplinarian, whose toughness does not make him popular with the men, but the resentment against him disappears when the men learn in combat that many of them might have died if not for the discipline he had imposed on them. Richard Carlson takes the part of a tender-hearted executive officer who is more easy-going with the men, but he, too, learns that fathoming the men was not the way to prepare them for combat with well-trained adversaries. Both Hayden and

Carlson handle their roles with restraint. There is hardly a slow moment throughout the film, and skillful use has been made of actual combat footage to heighten the spectacular aerial thrills. The color photography is good:—

Set in 1943, the story opens with a group of young fighter pilots, headed by Carlson, landing one by one on the flight deck of a carrier commanded by Hayden. All were reporting for further training in preparation for combat duty. Keith Larsen, one of the new arrivals, disregards the signals of the landing officer and is promptly grounded by Hayden. All through the Pacific campaign Carlson pleads with Hayden to give Larson flight duty, but he remains inflexible. At one time he compels Carlson to discipline another pilot for using his radio to talk to other pilots on something unimportant, pointing out that such a breach of regulations could very well prove disastrous if committed at a critical moment. In due time the carrier joins the Third Fleet in an attempt to regain the Philippine Islands. The Japs launch an all-out air attack and either wound or kill several of the squadron members in the fierce dogfights. When a new wave of Jap planes approaches, Hayden himself takes to the air to lead his men in defense of the ship, and among them is the reinstated Larson, who bravely bags several Zeros before the attack is repulsed. It ends with the men realizing that Hayden is not a hard-hearted fellow, but a wise one, whose strict methods had taught them to protect themselves.

It was produced by Walter Mirisch, and directed by Lesley Selander, from a screenplay by Steve Fisher.

Suitable for the family.

### **"Stars and Stripes Forever" with Clifton Webb, Debra Paget and Ruth Hussey**

(20th Century-Fox, Dec.; time, 89 min.)

Photographed in Technicolor, this is a spirited yet warm and nostalgic musical biography of John Philip Sousa, the famed composer-bandmaster. The band music, which features the famous and ever popular Sousa marches, is highly enjoyable and will keep the feet of audiences tapping in time with the rhythm. The story, which traces Sousa's rise from his early days as leader of the U.S. Marine Corps Band to his triumphal world tours with his own band, is episodic and follows the familiar pattern of other success stories, but its depiction of his pleasant family life, his eccentricities and human frailties, is presented appealingly. Clifton Webb, as Sousa, is excellent; he makes the characterization likeable and sympathetic, despite a seemingly crusty nature. Ruth Hussey is just right as his understanding wife, who is the steadying influence in his career. Worked into the story is a charming and pleasant romance between Debra Paget, a turn-of-the-century burlesque performer, and Robert Wagner, an uninhibited young Marine who attaches himself to Sousa. A most amusing episode in the story is where Wagner inveigles Sousa into visiting an old-time burlesque house in the belief that he would attend a concert. They get caught in a police raid but manage to escape with Debra, clad only in tights, making for an experience that leaves Sousa a less pompous man. The direction is expert, the production values lavish, and the color photography fine.

Opening in 1890, the story depicts Sousa as leader of the Marine Band, in Washington, D.C. At home, where he lives with his wife and three small children, he is revealed to be a frustrated ballad writer for a public that appreciates only his marches. Sousa gains great fame as leader of the Marine Band, and is given a special award by the Government for his composition of "Semper Fidelis." Upon expiration of his enlistment, he goes to New York, organizes his own band, and makes his debut at the World's Fair in Chicago before starting a country-wide tour to mounting acclaim. Meanwhile Debra, secretly aided by Sousa's wife, learns to sing and dance in a more refined manner and is engaged by Sousa to perform with the band. Sousa's wife also helps to promote a marriage between Debra and Wagner, who had joined the band as a tuba player, and the marriage is kept secret from Sousa because of his ban on wives traveling with members of the band. Following his triumph in the United States, Sousa tours the world with fabulous success, winning many honors. The Spanish-American war breaks out at the height of his career, and he volunteers to serve as a bandmaster, but an attack of typhoid fever prevents him from serving. Meanwhile Wagner enlists and loses a leg in action. The story ends at a concert given by Sousa for wounded veterans, at which time he invites Wagner to come out from the audience and resume his old place with the band.

Lamar Trotti wrote the screenplay and produced it, based on Sousa's "Marching Along." Henry Koster directed it. Fine for the family.



of limitations is more favorable to the complainant than the four-year maximum imposed by the arbitration plan."

With the arbitration issue out of the way, at least until distribution can come up with a plan that would be more wholly acceptable to Allied, the industry can look forward to a highly intensified drive by Allied to combat abusive trade practices by whatever legal means are available to them. This action will be in keeping with the following "statement of policy" adopted by the board and approved unanimously by the convention:

"The directors of Allied States Association of Motion Picture Exhibitors meeting in Chicago on November 16, 1952, reviewed the condition and affairs of the motion picture business, including the current pricing policies and trade practices of the several film distributing companies.

"They also reviewed the various cooperative activities in which Allied national and regional leaders, acting as representatives of National Allied, are now engaged, which activities were approved and authorized in the belief that the purpose was to benefit all industry branches and to build confidence and promote harmony among them.

"Reluctantly the directors were forced to the conclusion that the film companies have taken advantage of the pre-occupation of the Allied leaders with those projects in order to raise film rentals to insupportable heights, directly and by numerous practices and devices, such as the pre-releasing of pictures in increasing numbers without regard to the essential merits of or investment in such pictures.

"These pricing policies, practices and devices are all the more reprehensible because they are being foisted upon the exhibitors during an industry crisis, the burdens of which should be shared by all industry elements on a fair and equitable basis and, in decency and good conscience, should not be saddled wholly on the exhibitors.

"In the circumstances the directors decided that for the time being, and until the distributors shall reform their destructive policies and practices, Allied leaders should confine their participation in cooperative undertakings to those projects which promise direct, immediate and substantial benefit to the exhibitors, so that they may be free to devote their available time and energy to measures for the protection of Allied members.

"To this end, the directors will re-examine all such cooperative undertakings in which Allied leaders are now engaged, and will carefully screen all such projects that may be hereafter promoted, to determine whether they meet this test.

"The decision of the board as to each project will be announced in due course.

"So desperate is the condition of the exhibitors that the directors feel that drastic action must now be taken to insure their continuance in business until conditions as regards film prices have improved, and to that end have authorized Allied national and regional leaders and all the members to join in a concerted effort to secure prompt, effective relief by whatever legal means may be open to them, including

"1. Instituting and conducting litigation.

"2. Petitions to executive departments and administrative agencies.

"3. Appeals to the appropriate Congressional committees."

Limited space does not permit more than a brief mention of the other convention highlights, which include Jack Kirsch's fiery keynote speech which, as said by Wilbur Snaper, Allied's aggressive president, set the "tenor and tempo" of the spirited conclave; the capacity exhibitor attendance at the large-screen TV demonstration; and the open forums that featured militant talks on major issues by Nathan Yarnis, Trueman Rembusch, Ben Berger, Sig Goldberg, Ben Marcus, John Vlachos and a host of other prominent Allied leaders.

The renewal of Allied's COMPO membership; the reaffirmation of Allied's stand against the Government's 16mm. anti-trust suit; and the approval of the expansion of the work being done by Allied Caravan in order to give Allied's members a greater inter-exchange of film buying information were among the other major steps taken by the convention. These and other convention deliberations will be treated in next week's issue.

## "The Bad and the Beautiful" with an all-star cast

(MGM, January; time, 116 min.)

Thanks to the masterful direction, the fine screenplay, the exceptionally good dialogue and the excellent performances of everyone in the star-studded cast, "The Bad and the Beautiful" emerges as a first-rate adult drama, with a powerful dramatic impact and a quality that keeps one's eyes riveted to the screen. It is by no means a pleasant entertainment, for it revolves around a calloused Hollywood character who, in his zeal to become a top producer, ruthlessly and indiscriminately hurts the lives of those who help him and uses them as human stepping stones on the road to success. Kirk Douglas, as the flint-hearted producer who brings grief to his friends, is cast in a decidedly unsympathetic role, but he turns in a brilliant performance and makes the characterization believable. The same may be said for Lana Turner, as a minor actress, addicted to drink, who attains stardom; Dick Powell, as a writer; Barry Sullivan, as a writer-director; and Walter Pidgeon, as a unit producer—all become Douglas' principal victims. Gilbert Roland, as a Latin screen lover, and Gloria Grahame, as Powell's flighty wife, are among the other victims. The Hollywood background, with its intimate studio shots, should interest every one. The oral advertising this picture will receive should insure unusual box-office results:—

When his father, a despised founder of the picture industry, dies broke, Douglas determines to rebuild the family fortune. In this ambition he is aided by Sullivan, a struggling would-be director. Douglas tricks Pidgeon, a former employee of his father's, into giving Sullivan and himself jobs with his production unit. With Sullivan directing, they grind out several low-budget pictures, and in one instance turn out a moderate hit by rewriting an implausible script. Douglas, always aggressive, draws bigger assignments. Meanwhile Sullivan treasures a story that had been turned down by the other studios, and imparts his enthusiasm to Douglas. Sullivan prepares a treatment and Douglas pressures Pidgeon into letting them produce it with Gilbert Roland in the lead. Sullivan's joy is short-lived, however, when Ivan Triesault, a famous director, is assigned to the picture, with Douglas making no protest about him (Sullivan) being left out in the cold. Sullivan and Douglas part in anger. The picture is a hit, winning numerous Oscars, and before long Douglas has Pidgeon working for him. While selecting young women for a bit role, Douglas comes across Lana, daughter of a former screen idol, who finds solace in drink and indiscriminate male company to forget her unhappy life with her father. Detecting good screen material in her, Douglas takes her under his wing, gives her the lead in his latest film, and drives her unceasingly until she rewards him by showing real acting quality. The day before shooting starts, she is seized with stage fright and goes off on a binge. When Douglas finds her, she declares her love for him. They remain inseparable for the next few weeks and she finds great happiness in her work. The film is a solid hit, and all attend a big celebration party except Douglas. Lana goes to his home and finds him in the arms of an ambitious extra. Bewildered and humiliated, she unsuccessfully tries to kill herself, after which she tears up her contract and walks out of his life. Several years later Douglas persuades Dick Powell, a professor and novelist, to come to Hollywood and prepare a script of his own successful novel. Powell arrives accompanied by Gloria Grahame, his wife, whose love for parties interferes with his work. Douglas tricks Powell into going to Arrowhead with him alone to complete the script, and secretly arranges to have Roland squire Gloria around Hollywood to keep her away from Powell. Returning to Hollywood, Powell learns that Gloria and Roland had been killed in a private plane crash. The film is produced and turns out bad, bankrupting Douglas. In his confusion, Douglas lets slip to Powell that he had engineered the affair between Roland and Gloria. Powell slugs him and walks out. Several years later, Lana, now a top star, Sullivan, now a famous director, and Powell, a Pulitzer Prize winner, are called together by Pidgeon who asks them to help Douglas stage a comeback, pointing out that Douglas had started each on the road to success, despite his deceptions. All three refuse.

John Houseman produced it, and Vincente Minnelli directed it, from a screenplay by Charles Schnee, based on a story by George Bradshaw.

Adults.



## HARRISON'S REPORTS

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## RELEASE SCHEDULE FOR FEATURES

## Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

(Distribution through Monogram)

- 22 Battle Zone—Hodiak-Christian-McNally.....Sept. 28  
23 Torpedo Alley—Stevens-Malone.....Nov. 30

## Columbia Features

(729 Seventh Ave., New York 19, N. Y.)

- 502 Captain Pirate—Hayward-Medina-Sutton.....Aug.  
504 Last Train from Bombay—Jon Hall.....Aug.  
509 The Clouded Yellow—British-made.....Aug.  
501 Affair in Trinidad—Hayworth-Ford.....Sept.  
503 Rainbow 'Round My Shoulder—Laine.....Sept.  
510 The Mine with the Iron Door—(reissue).....Sept.  
507 Assignment-Paris—Andres-Toren.....Oct.  
508 The Golden Hawk—Fleming Hayden.....Oct.  
512 Hangman's Knot—Scott-Reed.....Nov.  
518 Voodoo Tiger—Weissmuller.....Nov.  
Ladies of the Chorus—reissue.....Nov.

- 472 Blue Canadian Rockies—Autry (58 min.).....Nov.  
515 Eight Iron Men—Colleano-Franz.....Dec.  
505 Strange Fascination—Haas-Moore.....Dec.  
Invasion U.S.A.—Mohr-Castle.....Dec.  
506 The Happy Time—Boyer-Jourdan-Hunt.....Dec.

## Lippert-Pictures Features

(145 No. Robertson Blvd., Beverly Hills, Calif.)

## 1951-52

- 5112 The Jungle—Cameron-Romero-Windsor...Aug. 1  
5116 Secret People—Cortesa-Hepburn.....Aug. 29  
5113 Hellgate—Hayden-Leslie.....Sept. 5  
5202 Scotland Yard Inspector—Romero-Maxwell .Oct. 31  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- 5201 Tromba, The Tiger Man—Special cast....Nov. 14  
5203 Mr. Walkie Talkie—Sawyer-Tracy.....Nov. 28  
5209 Great White Hunter—(reissue).....Dec. 12  
5210 Captain Kidd—(reissue).....Dec. 12  
5204 Gambler and the Lady—Dane Clark.....Dec. 26  
5206 I'll Get You—Raft-Gray.....Jan. 16  
5207 The Tall Texan—Bridges-Cobb-Windsor...Jan. 16

## Metro-Goldwyn-Mayer Features

(1540 B'way, New York 19, N. Y.)

## 1951-52

- 239 Holiday for Sinners—Young-Wynn.....July  
238 Washington Story—Johnson-Neal.....July  
241 Fearless Fagan—Leigh-Carpenter.....Aug.  
240 You for Me—Lawford-Greer.....Aug.  
(End of 1951-52 Season)

## Beginning of 1952-53 Season

- 301 The Merry Widow—Turner-Lamas.....Sept.  
303 My Man and I—Winters-Montalban.....Sept.  
302 The Devil Makes Three—Kelly-Angeli.....Sept.  
304 Because You're Mine—Mario Lanza.....Oct.  
306 Everything I Have is Yours—O'Keefe-Lewis....Oct.  
305 Apache War Smoke—Gilbert Roland.....Oct.  
308 Prisoner of Zenda—Granger-Kerr-Mason.....Nov.  
310 Plymouth Adventure—Tracy-Tierney-Johnson...Nov.  
307 Ivanhoe—Robert & Elizabeth Taylor.....Nov.  
309 The Hour of Thirteen—Lawford-Adams.....Nov.  
312 Million Dollar Mermaid—Williams-Mature.....Dec.  
311 Sky Full of Moon—Sterling-Wynn.....Dec.  
Above and Beyond—Taylor-Parker.....Jan.  
The Desperate Search—Keel-Greer.....Jan.  
The Bad and the Beautiful—  
Turner-Douglas-Pidgeon-Powell-Sullivan....Jan.  
The Clown—Red Skelton.....Feb.  
Jeopardy—Stanwyck-Sullivan.....Feb.  
The Naked Spur—Stewart-Leigh-Ryan.....Feb.  
Sombbrero—Montalban-Angeli.....Mar.  
Rogue's March—Lawford-Greene.....Mar.  
I Love Melvin—O'Connor-Reynolds.....Mar.

## Monogram Features

(630 Ninth Ave., New York 19, N. Y.)

- 5218 Sea Tiger—Archer-Chapman.....July 27  
5253 Montana Incident—Wilson (54 m.).....Aug. 10  
5204 Rose Bowl Story—Thompson-Miles.....Aug. 24  
5221 Yukon Gold—Kirby Grant.....Aug. 31  
5226 Fargo—Bill Elliott (69 m.).....Sept. 7  
5213 Feudin' Fools—Bowery Boys.....Sept. 21  
5243 Dead Man's Trail—J. M. Brown (59 m.)...Sept. 21  
5216 Army Bound—Stanley Clements.....Oct. 5  
5244 Canyon Ambush—J. M. Brown (53 m.)....Oct. 12  
5210 Arctic Flight—Wayne Morris.....Oct. 19  
5254 Wyoming Roundup—Wilson (53 m.).....Nov. 9  
5201 Flat Top—Hayden-Carlson.....Nov. 11  
5214 No Holds Barred—Bowery Boys.....Nov. 23  
5208 Jungle Girl—Johnny Sheffield.....Dec. 7  
Maverick—Elliott.....Dec. 14  
5202 Hiawatha—Edwards-Duguay.....Dec. 28  
5222 Timber Wolf—Kirby Grant.....not set



## Paramount Features

(1501 Broadway, New York 18, N. Y.)

### 1951-52

- 5129 The Greatest Show on Earth—all-star.....July  
5122 Encore—British-made.....July  
5121 Jumping Jacks—Martin and Lewis.....July  
5123 Carrie—Olivier-Jones.....Aug.  
5124 Son of Paleface—Hope-Russell-Rogers.....Aug.

(End of 1951-52 Season)

### Beginning of 1952-53 Season

- 5201 Just for You—Crosby-Wyman.....Sept.  
5202 Caribbean—Payne-Dahl.....Sept.  
5203 Somebody Love Me—Hutton-Hecker.....Oct.  
5204 Hurricane Smith—DeCarlo-Ireland.....Oct.  
5206 The Savage—Heston-Taylor.....Nov.  
5205 The Turning Point—Holden-O'Brien.....Nov.  
5207 Blazing Forest—Payne-Morrow.....Dec.  
5208 Cleopatra—reissue.....Dec.  
5209 Road to Bali—Crosby-Hope-Lamour.....Jan.  
5210 Thunder in the East—Ladd-Boyer-Kerr.....Jan.  
5211 Tropic Zone—Reagan-Fleming.....Jan.  
5213 Come Back, Little Sheba—Lancaster-Booth.....Feb.  
5212 The Stooge—Martin & Lewis.....Feb.  
5214 The Stars are Singing—Clooney-Melchior.....Mar.  
5215 Pleasure Island—Taylor-Genn.....Mar.

## RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 391 The Story of Robin Hood—Richard Todd.....July  
361 The Big Sky—Douglas-Threatt.....Aug.  
301 One Minute to Zero—Mitchum-Blyth.....Aug.  
362 Sudden Fear—Joan Crawford.....Aug.  
381 Look Who's Laughing—reissue.....Aug.  
382 Too Many Girls—reissue.....Aug.  
383 Annie Oakley—reissue.....Sept.  
384 Allegheny Uprising—reissue.....Sept.  
302 Beware My Lovely—Ryan-Lupino.....Sept.  
304 The Lusty Men—Mitchum-Hayward.....Oct.  
305 Under the Red Sea—Documentary.....Oct.  
308 Montana Belle—Russell-Brent-Brady.....Nov.  
309 Face to Face—Mason-Preston.....Nov.  
307 Blackbeard the Pirate—Darnell-Newton.....Dec.  
368 Androcles and the Lion—Simmons-Mature.....Jan.  
Never Wave at a Wac—Russell-Douglas.....Jan.  
Angel Face—Mitchum-Simmons.....Jan.  
Hans Christian Andersen—Danny Kaye.....Jan.  
Beautiful But Dangerous—Mitchum-Simmons.....not set  
Peter Pan—Disney cartoon feature.....not set

## Republic Features

(1740 Broadway, New York 19, N. Y.)

### 1951-52

- 5173 Thundering Caravans—Allan Lane (54 m.).....July 20  
5144 Old Oklahoma Plains—Rex Allen (60 m.).....July 25  
5107 Woman of the North Country—  
Hussey-Cameron.....Sept. 5  
5126 Tropical Heat Wave—Estelita-Hutton.....Oct. 1  
5174 Desperadoes' Outpost—Lane (54 m.).....Oct. 8  
5123 The WAC from Walla Walla—Judy Canova.....Oct. 10  
5109 Toughest Man in Arizona—Vaughn Monroe.....Oct. 10  
5145 South Pacific Trail—Allen (60 m.).....Oct. 20

(More to Come)

### Beginning of 1952-53 Season

- Ride the Man Down—Cameron-Donlevy.....Nov. 15  
5201 Thunderbirds—Derek-Freeman.....Nov. 27  
Valley of Missing Men—Lane.....Dec. 20

## Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

### 1951

- 220 Wait 'Til the Sun Shines Nellie—Peters-Wayne.....July  
221 We're Not Married—Wayne-Rogers-Monroe.....July  
222 Diplomatic Courier—Power-Neal.....July  
223 Dream Boat—Webb-Rogers.....Aug.  
224 Don't Bother to Knock—Widmark-Monroe.....Aug.  
225 Les Miserables—Rennie-Paget.....Aug.  
226 What Price Glory—Cagney-Calvet-Dailey.....Aug.  
227 Lure of the Wilderness—Peters-Hunter.....Sept.  
228 O'Henry's Full House—all-star cast.....Sept.  
230 Monkey Business—Grant-Rogers-Coburn.....Sept.  
229 Way of a Gaucho—Tierney-Calhoun.....Oct.  
231 My Wife's Best Friend—Baxter-Carey.....Oct.  
247 The Snows of Kilimanjaro—  
Peck-Gardner-Hayward (pre-release).....Oct.

- 238 Something for the Birds—Mature-Neal.....Oct.  
232 Steel Trap—Cotten-Wright.....Nov.  
235 Night Without Sleep—Merrill-Darnell.....Nov.  
236 Bloodhounds of Broadway—Gaynor-Brady.....Nov.  
237 Pony Soldier—Power-Mitchell.....Nov.  
233 My Pal Gus—Widmark-Dru.....Dec.  
239 Stars and Stripes Forever—Webb-Hussey.....Dec.  
Down Among the Sheltering Palms—  
Lundigan-Greer.....not set

### 1952

- 304 Thief of Venice—Montez-Christian.....Jan.  
301 My Cousin Rachel—de Havilland-Burton.....Jan.  
303 Ruby Gentry—Jones-Heston.....Jan.  
302 The I Don't Care Girl—Gaynor-Wayne.....Jan.  
305 Taxi—Dailey-Smith.....Feb.  
306 Niagara—Montroe-Cotten-Peters.....Feb.  
307 The Farmer Takes a Wife—Grable-Robertson.....Feb.  
308 Treasure of the Golden Condor—Wilde-Smith.....Mar.  
309 The Silver Whip—Calhoun-Robertson.....Mar.

## United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

### 1951-52

- Outcast of the Islands—British-made.....July 11  
Actors and Sin—Robinson-Albert.....July 18  
High Noon—Cooper-Mitchell.....July 30  
Island of Desire—Darnell-Hunter.....Aug. 4  
Park Row—Evans-Welch.....Aug. 12  
Cry the Beloved Country—Canada Lee.....Aug. 22

(End of 1951-52 Season)

### Beginning of 1952-53 Season

- It's in the Bag—reissue.....Sept. 5  
Guest Wife—reissue.....Sept. 5  
Untamed Women—Mikel Conrad.....Sept. 12  
The Lady Vanishes—reissue.....Sept. 19  
The Ring—Mohr-Moreno.....Sept. 26  
The Thief—Ray Milland.....Oct. 10  
Limelight—Charles Chaplin.....Oct. 23  
Kansas City Confidential—Payne-Gray  
(pre-release engagements).....Nov. 11  
Outpost in Malaya—Colbert-Hawkins.....Nov. 21  
Babes in Bagdad—Goddard-Lee-Ney.....Dec. 7  
Monsoon—Thiess-Douglas.....Dec. 14  
Breaking Through the Sound Barrier—  
Todd-Richardson.....Dec. 21

## Universal-International Features

(445 Park Ave., New York 22, N. Y.)

### 1951-52

- 224 Francis Goes to West Point—O'Connor.....July  
225 Sally and Saint Anne—Blythe-Gwenn.....July  
226 Has Anybody Seen My Gal?—Laurie-Hudson.....July  
227 The World in His Arms—Peck-Blythe.....Aug.  
228 Duel at Silver Creek—Murphy-Domergue.....Aug.  
229 Lost in Alaska—Abbott & Costello.....Aug.  
230 Untamed Frontier—Cotten-Winters.....Sept.  
231 Son of Ali Baba—Curtis-Laurie.....Sept.  
232 Bonzo Goes to College—Gwenn-O'Sullivan.....Sept.  
234 Yankee Buccaneer—Chandler-Brady.....Oct.  
233 Willie and Joe Back at the Front—Ewell.....Oct.  
235 Horizons West—Ryan-Admas-Hudson.....Oct.

(End of 1951-52 Season)

### Beginning of 1952-53 Season

- 303 It Grows on Trees—Dunne-Jaeger.....Nov.  
302 Because of You—Young-Chandler.....Nov.  
301 The Raiders—Conte-Lindfors.....Nov.  
304 The Black Castle—McNally-Corday-Greene.....Dec.  
305 Against All Flags—Flynn-O'Hara.....Dec.

## Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

### 1951-52

- 125 The Winning Team—Day-Reagan.....June 28  
128 She's Working Her Way Through College—  
Reagan-Mayo.....July 12  
129 The Story of Will Rogers—  
Rogers, Jr.-Wyman.....July 26  
130 Where's Charley—Ray Bolger.....Aug. 16

(End of 1951-52 Season)

### Beginning of 1952-53 Season

- 201 Big Jim McLain—Wayne-Olson.....Aug. 30  
202 Crimson Pirate—Lancaster-Bartok.....Sept. 27



203 Miracle of Our Lady of Fatima—Roland-Clark .Oct. 11  
 204 Springfield Rifle—Cooper-Thaxter .....Oct. 25  
 205 Operation Secret—Wilde-Thaxter .....Nov. 8  
 206 The Iron Mistress—Ladd-Mayo .....Nov. 22  
 207 Cattle Town—Morgan-Carey-Moreno .....Dec. 6  
 208 Abbott & Costello Meet Capt. Kidd .....Dec. 27  
 210 Stop You're Killing Me—Crawford-Trevor ...Jan. 17  
 209 April in Paris—Day-Bolger-Dauphin .....Jan. 23  
 211 Man Behind the Gun—Sott-Wymore .....Jan. 31

## SHORT SUBJECT RELEASE SCHEDULE

### Columbia—One Reel

5601 The Fox & the Grapes—  
 Favorite (reissue) (7½ m.) .....Sept. 4  
 5701 Hotsy Footsy—Mr. Magoo (6½ m.) .....Sept. 18  
 5801 Hunter's Holiday—Sports (9 m.) .....Sept. 25  
 5501 Pete Hothead—Jolly Frolics (7 m.) .....Sept. 25  
 5851 Hollywood Fun Festival—Screen Snapshots  
 (10 m.) .....Sept. 25  
 5602 Wacky Wigwags—Favorite (reissue) (8 m.) .Oct. 2  
 5951 Jerry Wald & Orch.—  
 Thrills of Music (reissue) (10 m.) .....Oct. 2  
 5551 Candid Microphone No. 1 (10½ m.) .....Oct. 9  
 5852 Hollywood Night at "21" Club—  
 Screen Snapshots (9 m.) .....Oct. 16  
 5802 Flying Skates—Sports (9½ m.) .....Oct. 30  
 5603 Toll Bridge Troubles—  
 Favorite (reissue) (7 m.) .....Nov. 6  
 5853 Fun in the Sun—  
 Screen Snapshots (10 m.) .....Nov. 13  
 5651 Chimp Antics—  
 Animal Cavalcade (10½ m.) .....Nov. 20  
 5803 Rasslin' Mat-Adors—Sports (10 m.) .....Nov. 20  
 5952 Ray McKinley & Orch.—  
 Thrills of Music (reissue) (9½ m.) .....Nov. 20  
 5502 Madeline—Jolly Frolic (7 m.) .....Nov. 27  
 5604 The Cuckoo I.Q.—  
 Favorite (reissue) (7 m.) .....Nov. 27  
 5552 Candid Microphone No. 2 .....Dec. 4  
 5605 Cinderella Goes to a Party—  
 Favorite (reissue) (7 m.) .....Dec. 11  
 5854 Young Hollywood—  
 Screen Snapshots (10½ m.) .....Dec. 18  
 5953 Ray Anthony & Orch.—  
 Thrills of Music (reissue) (10½ m.) .....Dec. 25

### Columbia—Two Reels

5401 Gents in a Jam—Stooges (16½ m.) .....Sept. 4  
 5411 Hooked and Rooked—Andy Clyde  
 (16½ m.) .....Sept. 11  
 5431 Ain't Love Cuckoo?—  
 Favorite (reissue) (19 m.) .....Sept. 18  
 5412 Caught on the Bounce—Besser (15½ m.) ..Oct. 9  
 5421 Who's Hugh—Favorite (reissue) (16 m.) ..Oct. 16  
 5402 Three Dark Horses—Stooges (16 m.) .....Oct. 16  
 5432 Pardon My Berth Marks—  
 Favorite (reissue) (18 m.) .....Oct. 23  
 5120 Son of Geronimo—Serial (15 ep.) .....Nov. 6  
 5422 Dance, Duncie, Dance—  
 Favorite (reissue) (18½ m.) .....Nov. 13  
 5403 Cuckoo On a Choo Choo—  
 Stooges (15½ m.) .....Dec. 4  
 5413 Stop, Look and Listen—Quillan-Vernon ...Dec. 11  
 5433 His Wedding Scare—  
 Favorite (reissue) (16½ m.) .....Dec. 18

### Metro-Goldwyn-Mayer—One Reel

1951-52

W-431 Push-Button Kitty—Cartoon (7 m.) .....Sept. 6  
 S-451 Football Thrills—Pete Smith (9 m.) .....Sept. 6  
 T-411 Pretoria to Durban—Traveltalk (9 m.) ...Sept. 20  
 W-432 Caballero Droopy—Cartoon (6 m.) .....Sept. 27  
 W-461. Wild & Woolfy—Cartoon (reissue) (8 m.) .Oct. 4  
 S-452 Street Memories—Pete Smith (9 m.) .....Oct. 4  
 W-433 Cruise Cat—Cartoon (6 m.) .....Oct. 18  
 T-412 Tea for Twelve in the Land of Diamonds—  
 Traveltalk (9 m.) .....Oct. 25  
 W-434 Little Wise Quacker—Cartoon (7 m.) .....Nov. 8  
 T-413 Calling on Capetown—Traveltalk (9 m.) .Nov. 22  
 W-435 The Dog House—Cartoon (6 m.) .....Nov. 29  
 S-453 Keep It Clean—Pete Smith (9 m.) .....Nov. 29  
 W-462 Mouse in Manhattan—  
 Cartoon (reissue) (8 m.) .....Dec. 6  
 W-436 Busybody Bear—Cartoon (6 m.) .....Dec. 20

### Paramount—One Reel

Z12-1 House Tricks—  
 Champion (reissue) (7 m.) .....Oct. 3  
 Z-12-2 Mess Production—  
 Champion (reissue) (7 m.) .....Oct. 3  
 Z-12-3 Pitching Woo at the Zoo—  
 Champion (reissue) (7 m.) .....Oct. 3  
 Z-12-4 Puppet Love—  
 Champion (reissue) (7 m.) .....Oct. 3  
 R-12-1 Rugged Rangers—Spotlight (9 m.) .....Oct. 3  
 M12-2 Yesterday's Champions—Topper (10 m.) .Oct. 3  
 E12-1 Shuteye Popeye—Popeye (6 m.) .....Oct. 3  
 H12-1 Mice-Capades—Herman & Catnip (7 m.) ..Oct. 3  
 K12-1 Parlor, Bedroom & Wheels—  
 Pacemaker (10 m.) .....Oct. 3  
 B12-1 True Boo—Casper (7 m.) .....Oct. 24  
 R12-2 Canine I.Q.—Spotlight (9 m.) .....Oct. 24  
 X12-1 Forest Fantasy—Kartune (7 m.) .....Nov. 14  
 K12-2 Let's Have a Parade—Pacemaker (10 m.) .Nov. 14  
 M12-1 Interesting People—Topper (9 m.) .....Dec. 5  
 E12-4 Big Bad Sinbad—Popeye (10 m.) .....Dec. 12  
 P12-1 Case of the Cockeyed Canary—  
 Noveltoon (7 m.) .....Dec. 19  
 R12-3 Highland Sports—Spotlight .....Dec. 19  
 P12-2 Feast and Furious—Noveltoon (6 m.) ....Dec. 26  
 K12-3 All Girls on Deck—Pacemaker .....Dec. 26

### RKO—One Reel

34303 Lure of the Thief—Sportscope (8 m.) .....Aug. 22  
 34204 Flying Pinwheels—Screenliner (8 m.) .....Sept. 5  
 34304 The Roaring Game—Sportscope (10 m.) ..Sept. 12  
 34101 Pluto's Party—Disney (6 m.) .....Sept. 19  
 34205 Porpoise Roundup—Screenliner (8 m.) ....Sept. 26  
 34305 Sportsman's Playground—  
 Sportscope (8 m.) .....Oct. 3  
 34102 Trick or Treat—Disney (8 m.) .....Oct. 10  
 34306 Husky Dogs—Sportscope (8 m.) .....Oct. 24  
 34103 Two Weeks Vacation—Disney (6 m.) .....Oct. 31  
 34207 College Circus—Screenliner (8 m.) .....Nov. 7  
 34307 King of Clubs—Sportscope (8 m.) .....Nov. 14  
 34104 Pluto's Christmas Tree—Disney (7 m.) ...Nov. 21  
 34208 Johnny Gets His Route—  
 Screenliner (8 m.) .....Nov. 28  
 34105 How to be a Detective—Disney (7 m.) .....Dec. 12  
 34206 Log Jam—Screenliner (7 m.) .....Jan. 16

### RKO—Two Reels

33201 Harris in the Spring—Musical (19 m.) .....Sept. 12  
 33102 I Am a Paratrooper—Special (15 m.) .....Sept. 12  
 33702 Who's a Dummy—Errol (reissue) (17 m.) .Oct. 3  
 33202 Louis Primo-Swing It—Musical (16 m.) ....Oct. 10  
 33103 Caution Danger Ahead—Special (15 m.) .Oct. 10  
 33502 The Kitchen Cynic—Kennedy (reissue)  
 (18 m.) .....Oct. 17  
 33703 The Wrong Room—Errol (reissue) (19 m.) .Oct. 31  
 33104 Men of Science—Special (16 m.) .....Nov. 7  
 33503 You Drive Me Crazy—Kennedy (reissue)  
 (17 m.) .....Nov. 14  
 33704 He Asked for It—Errol (reissue) (18 m.) ..Nov. 28  
 33504 Radio Rampage—Kennedy (reissue)  
 (16 m.) .....Dec. 12  
 33901 Football Highlights of 1952—Special .....Dec. 12  
 33705 A Panic in the Parlor—Errol (reissue)  
 (18 m.) .....Dec. 26  
 33505 Alibi Baby—Kennedy (reissue) (18 m.) ..Jan. 9  
 33001 Operation A-Bomb—Special (16 m.) .....Jan. 16  
 33706 Home Work—Errol (reissue) (19 m.) .....Jan. 23  
 33506 Mother-in-Law's Day—Kennedy (reissue)  
 (18 m.) .....Feb. 6

### Republic—One Reel

5187 The Philippines—This World of Ours  
 (9 m.) .....Sept. 5

### Republic—Two Reels

5281 Zombies of the Stratosphere—serial (12 ep.) ...Aug.  
 5282 Dick Tracy vs. Phantom Empire—Serial (12 ep.)  
 (reissue of "Dick Tracy vs. Crime, Inc.") ....Oct.

### Twentieth Century-Fox—One Reel

5217 Housebusters (Talk. Magpies)—  
 Terrytoon (7 m.) .....Aug.  
 5218 The Mysterious Cowboy—Terrytoon (7 m.) ..Aug.  
 5219 Aesop's Fable, Happy Valley—Terrytoon  
 (7 m.) .....Sept.



5220 Good Mousekeeping (Little Roquefort)—  
Terrytoon (7 m.) .....Sept.  
3204 U.S. Olympic Champions—Sports (m.).....Sept.  
7251 I Remember the Glory (Art of Botticelli)—  
Special (10 m.).....Sept.  
7252 Curtain Call (Art of Degas)—  
Special (10 m.).....Sept.  
7253 Light in the Window (Art of Vermeer)—  
Special (10 m.).....Sept.  
5221 Nice Doggy (Terry Bears)—Terryton (7 m.)..Oct.  
5222 Happy Holland (Mighty Mouse)—Terry.  
(7 m.) .....Oct.  
3205 Kalamazoo Klouters—Sports (9 m.) .....Oct.  
5223 Moose on the Loose (Talking Magpies—  
Terrytoon (7 m.).....Nov.  
5224 Sink or Swim (Dinky)—Terrytoon (7 m.)....Nov.  
5225 Flop Secret (Little Roquefort)—Terry. (7 m.)..Dec.  
5226 Picnic with Papa (Terry Bears)—Terry. (7 m.)..Dec.

### Universal—One Reel 1951-52

7347 Future Generals—Variety View (9 m.) ...Aug. 4  
7332 Wacky Weed—Cartune (reissue) (7 m.)...Aug. 18  
7346 Village Metropolis—Variety View (9 m.) ..Sept. 8  
7355 Scalp Treatment—Cartune (7 m.).....Sept. 8  
7333 Musical Moments—  
Cartune (reissue) (7 m.) .....Sept. 15  
7348 Man in the Peace Tower—  
Variety View (10 m.).....Oct. 13  
7356 The Great Who-Dood-It—Cartune (7 m.)..Oct. 20

(End of 1951-52 Season)

### Universal—Two Reels 1951-52

7371 Cattle and the Corn Belt—  
Earth and its People (20 m.).....Aug. 11  
7310 Bill May & His Orch.—Musical (15 m.)...Aug. 20  
7372 Tropical Lowland—  
Earth and its People (21 m.).....Sept. 8  
7311 Jimmy Dorsey's Varieties—Musical (15 m.)..Sept. 25  
7373 Riches of the Veldt—  
Earth and its People (19½ m.).....Oct. 6

(End of 1951-52 Season)

### Beginning of 1952-53 Season

8361 Horsemen of the Pampa (Argentina)—  
Earth and its People (21 m.) .....Nov. 3  
8301 Xavier Cugat & His Orch.—  
Musical (15 m.) .....Nov. 16  
8302 Don Cornell Sings—Musical (15 m.) .....Dec. 4  
8303 The Modernaires with Lawrence Welk's  
Orch.—Musical (15 m.) .....Jan. 1

### Vitaphone—One Reel

9701 Mouse Warming—Merrie Melody (7 m.)...Sept. 8  
9301 A Feud There Was—  
Hit Parade (reissue) (7 m.).....Sept. 13  
9601 Ain't Rio Grand—Novelty (10 m.).....Sept. 13  
9401 So You're Going to the Dentist—  
Joe McDoakes (10 m.).....Sept. 20  
9727 Rabbit Seasoning—Bugs Bunny (7 m.).....Sept. 20  
9501 They Fly Through the Air—  
Sports Parade (10 m.).....Oct. 4  
9702 The Egg-cited Rooster—  
Merrie Melody (7 m.).....Oct. 4  
9302 Daffy Doodles—Hit Parade (reissue) (7 m.)..Oct. 11  
9801 Freddie Fisher & His Band—  
Melody Master (10 m.).....Oct. 11  
9703 Tree for Two—Merrie Melody (7 m.).....Oct. 18  
9603 Hunting the Devil Cat—Novelty (10 m.)....Oct. 18  
9704 The Super Snooper—Merrie Melody (7 m.)..Nov. 1  
9502 Unfamiliar Sports—Sports Parade (10 m.)..Nov. 1  
9303 A Day at the Zoo—  
Hit Parade (reissue) (7 m.).....Nov. 8  
9402 So You Want to Wear the Pants—  
Joe McDoakes (10 m.).....Nov. 8  
9724 Rabbit's Kin—Bugs Bunny (7 m.).....Nov. 15  
9802 Junior Jive Bombers—  
Melody Master (10 m.).....Nov. 15  
9304 Early Worm Gets the Bird—  
Hit Parade (reissue) (7 m.).....Nov. 29

9705 Terrier-Stricken—Merrie Melody (7 m.)...Nov. 29  
9706 Fool Coverage—Merrie Melody (7 m.) ....Dec. 13  
9725 Hare Lift—Bugs Bunny (7 m.) .....Dec. 20  
9503 Fiesta for Sports—  
Sports Parade (10 m.) .....Dec. 20  
9803 Circus Band—Merrie Melody (7 m.) .....Dec. 27  
9707 Don't Give Up the Sheep—  
Merrie Melody (7 m.) .....Jan. 3  
9604 Too Much Speed—Novelty (10 m.) .....Jan. 3  
9305 Tale of Two Mice—  
Hit Parade (reissue) (7 m.) .....Jan. 10  
9403 So You Want to Be a Musician—  
Joe McDoakes (10 m.) .....Jan. 10  
9708 Snow Business—Merrie Melody (7 m.) .....Jan. 17  
9709 A Mouse Divided—Merrie Melody (7 m.) ..Jan. 31  
9504 Sporting Courage—Sports Parade (10 m.) ..Jan. 31  
9602 I Saw It Happen—Novelty (10 m.).....not set

### Vitaphone—Two Reels

9001 Killers of the Swamp—Special (20 m.).....Sept. 6  
9101 Monsters of the Deep—  
Featurette (reissue) (20 m.) .....Sept. 27  
9002 Man Without a Country—Special (21 m.) .Oct. 25  
9102 Oklahoma Outlaws—  
Featurette (reissue) (20 m.) .....Nov. 22  
9003 Cruise of the Zaca—Special .....Dec. 6  
9103 Are Animals Actors?—Featurette .....Dec. 27  
9004 Flag of Humanity—Special .....Jan. 24

### NEWSWEEKLY NEW YORK RELEASE DATES

#### Paramount News

28 Sat. (E) .....Nov. 22  
29 Wed. (O) .....Nov. 26  
30 Sat. (E) .....Nov. 29  
31 Wed. (O) .....Dec. 3  
32 Sat. (E) .....Dec. 6  
33 Wed. (O) .....Dec. 10  
34 Sat. (E) .....Dec. 13  
35 Wed. (O) .....Dec. 17  
36 Sat. (E) .....Dec. 20  
37 Wed. (O) .....Dec. 24  
38 Sat. (E) .....Dec. 27  
39 Wed. (O) .....Dec. 31  
40 Sat. (E) .....Jan. 3

#### News of the Day

224 Wed. (E) ...Nov. 19  
225 Mon. (O) ...Nov. 24  
226 Wed. (E) ...Nov. 26  
227 Mon. (O) ...Dec. 1  
228 Wed. (E) ...Dec. 3  
229 Mon. (O) ...Dec. 8  
230 Wed. (E) ...Dec. 10  
231 Mon. (O) ...Dec. 15  
232 Wed. (E) ...Dec. 17  
233 Mon. (O) ...Dec. 22  
234 Wed. (E) ...Dec. 24  
235 Mon. (O) ...Dec. 29  
236 Wed. (E) ...Dec. 31  
237 Mon. (O) ....Jan. 5

#### Warner Pathe News

29 Wed. (O) ....Nov. 19  
30 Mon. (E) ....Nov. 24  
31 Wed. (O) ....Nov. 26  
32 Mon. (E) ....Dec. 1  
33 Wed. (O) ....Dec. 3  
34 Mon. (E) ....Dec. 8  
35 Wed. (O) ....Dec. 10  
36 Mon. (E) ....Dec. 15  
37 Wed. (O) ....Dec. 17  
38 Mon. (E) ....Dec. 22  
39 Wed. (O) ....Dec. 24  
40 Mon. (E) ....Dec. 29  
41 Wed. (O) ....Dec. 31  
42 Mon. (E) .....Jan. 5

#### Fox Movietone 1951

94 Tues. (E) ...Nov. 18  
95 Friday (O) ..Nov. 21  
96 Tues. (E) ...Nov. 25

97 Friday (O) ..Nov. 28  
98 Tues. (E) ...Dec. 2  
99 Friday (O) ..Dec. 5  
100 Tues. (E) ...Dec. 9  
101 Friday (O) ..Dec. 12  
102 Tues. (E) ...Dec. 16  
103 Friday (O) ..Dec. 19  
104 Tues. (E) ...Dec. 23

(Ed. Note: Issue No. 94 was listed incorrectly in the previous index for release on Nov. 21.)

### 1952

1 Friday (O) ..Dec. 26  
2 Tues. (E) ...Dec. 30  
3 Friday (O) ...Jan. 2

#### Universal News

599 Tues. (O) ...Sept. 30  
400 Thurs. (E) ...Oct. 2  
401 Tues. (O) ...Oct. 7  
402 Thurs. (E) ...Oct. 9  
403 Tues. (O) ...Oct. 14  
404 Thurs. (E) ...Oct. 16  
405 Tues. (O) ...Oct. 21  
406 Thurs. (E) ...Oct. 23  
407 Tues. (O) ...Oct. 28  
408 Thurs. (E) ...Oct. 30  
409 Tues. (O) ...Nov. 4  
410 Thurs. (E) ...Nov. 6  
411 Tues. (O) ...Nov. 11  
412 Thurs. (E) ...Nov. 13  
413 Tues. (O) ...Nov. 18  
414 Thurs. (E) ...Nov. 20  
415 Tues. (O) ...Nov. 25  
416 Thurs. (E) ...Nov. 27  
417 Tues. (O) ...Dec. 2  
418 Thurs. (E) ...Dec. 4  
419 Tues. (O) ...Dec. 9  
420 Thurs. (E) ...Dec. 11  
421 Tues. (O) ...Dec. 16  
422 Thurs. (E) ...Dec. 18  
423 Tues. (O) ...Dec. 23  
424 Thurs. (E) ...Dec. 25  
425 Tues. (O) ...Dec. 30  
426 Thurs. (E) ...Jan. 1

(Ed. Note: Beginning Oct. 2 the Universal News issue numbers reverted to No. 400. The information given above is a corrected listing.)



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SATURDAY, NOVEMBER 29, 1952

No. 48

## THE ALLIED POSITION

Back in 1939, Col. H. A. Cole, who at that time was president of National Allied, made the following remarks before an MGM sales convention in defense of the militant policies followed by the Allied leaders at that time:

"History teaches that progress follows in the wake of what has invariably been termed 'agitation.' The roster of the world's greatest leaders is made up of so-called agitators. Conspicuously missing are the names of those who resisted all progress and made no greater contribution than to heap abuse on the heads of those who pleaded for a better order. Of course, the merit which an 'agitator' may obtain depends upon the worth of the cause he espouses. I think that the cause of the independent exhibitors is a worthy one; that when our objectives are achieved, regardless of the means, the industry as a whole will be the beneficiary."

At the close of his speech, Col. Cole had this to say:

"... The motion picture industry has weathered the depression, but now it has come upon evil days. It must not only repent and mend its ways, but it must also do a certain amount of penance. Readjustments must be made, new policies must be adopted, new trade practices must be put into effect and all these must be enduring, not transitory. If the lesson has been learned, if there is a sincere desire to accommodate the industry to the new order, all will be well. If there is a grudging acceptance of the situation, if the dogs of reaction continue to snap at the heels of progress, then the industry and all connected with it are in for a long siege of uncertainty and demoralization."

What Col. Cole said is as true today as it was in 1939, and it could be read and digested with profit by those who are inclined to term as "regrettable" and "deplorable" the action taken last week by National Allied in rejecting the distributors' draft of an arbitration plan and adopting a militant policy that calls for the organization to secure effective relief from current abusive trade practices by whatever legal means may be open to the exhibitors. Such legal means have been defined by Allied as including: (1) Instituting and conducting litigation; (2) petitions to executive departments and administrative agencies; (3) appeals to the appropriate Congressional committees.

Those who are clucking their tongues over the militant policy adopted by Allied see in it an inevitable increase in the amount of litigation that is currently plaguing the industry, and an invitation to the Government to exercise greater regulation and control over the business.

Granted that neither increased litigation nor Government interference is desirable—and you may be sure that every Allied leader feels likewise—the fact remains that the distributors themselves, by failing to voluntarily institute reforms in trade practices and pricing policies that are driving many independent exhibitors to financial failure, have left Allied with no alternative but to seek relief through litigation and Government control.

The "drastic action" Allied has decided upon was inevitable, for the exhibitors have reached the limit of human endurance in coping with unsound sales policies that tend to increase the hardships they are suffering at this time as a result of the downward trend in attendance. The more

than one thousand delegates who attended the Allied convention in Chicago last week—the greatest and largest exhibitor convention ever staged—went there with a determination to do something concrete about their plight, and their resentful mood was evidenced by the overflow attendance at the Film Clinics and open forums, where no words were minded in excoriating the oppressive practices employed by the distributors.

Chief among the objectionable trade practices cited were the so-called "bottlenecking" of product by means of "phony" print shortages; arbitrary clearances between theatres not in substantial competition; the "absent treatment" given many exhibitors, particularly the smaller accounts, by salesmen who stay away for extended periods because of a disagreement over sales terms; the cancellation by distributor home offices of deals made in the field, several days before the exhibitor is set to open the picture; excessive prices for trailers; inadequate accessories; high film costs; and the subtle forcing of undesirable pictures in order for the exhibitor to obtain the desired pictures.

Besides endorsing unanimously the policy to combat the objectionable practices through litigation and legislation, the convention endorsed also a resolution that called upon every Allied member to furnish affidavits and other pertinent information of practices that are in flagrant violation of the consent decrees and of the anti-trust laws. Abram F. Myers, Allied's general counsel and board chairman, was authorized to make use of this material in any way he sees fit in furtherance of the trade practice battle.

It should be emphasized that the final decisions to reject the arbitration plan and to adopt a policy of litigation and legislation were made, not by Allied's board, but by the convention as a whole by unanimous vote.

The Allied actions should not come as a surprise to the distributors. The Allied leaders, in numerous statements, have for many months warned that the exhibitors have lost patience with unfair distributor tactics and with intolerable film rental demands that take no cognizance of the equity involved, the smallness and distress of particular situations, and the limitations of potential grosses. The distributing companies either failed or did not care to comprehend fully the purport of these statements, and a number of their executives even went so far as to look upon these warnings as merely a subterfuge to entice exhibitors to the convention and thus assure a record-breaking attendance.

HARRISON'S REPORTS, as well as Mr. Myers, cautioned the distributors about their cynical attitude towards the gravity of the situation, but the advice fell on deaf ears.

Allied has now made its position clear. It is true that the policy it has adopted is drastic, but the present intolerable conditions under which many exhibitors are compelled to operate, requires drastic action if corrective measures are to be attained.

The next move, therefore, is up to the distributors. If they want to eliminate the strife that now divides them from the exhibitors and threatens to plunge the industry into a new era of chaos, they will have to recede from the intransigent attitude they have assumed up to this time; they must show a willingness to make necessary concessions,

(Continued on back page)



### **"Against All Flags" with Errol Flynn, Maureen O'Hara and Anthony Quinn**

(Univ.-Int'l, December; time, 83½ min.)

Photographed in Technicolor, "Against All Flags" is a rollicking 17th Century swashbuckling pirate melodrama that holds much box-office promise, not only because of the popularity of the stars, but also because it is a very good adventure entertainment of its kind. Its combination of fighting, duelling and romancing, coupled with the tongue-in-cheek story treatment that is satiric of Errol Flynn as "a great lover," should sit well with the general run of audiences, particularly the action-loving fans. There is plentiful comedy, too, as well as a bevy of beautiful harem girls. Flynn is every inch the dashing hero, and Maureen O'Hara is an eye-full as a fiery female pirate captain, who is as handy with a sword as with a kiss. The scene-stealer, however, is Alice Kelly, a pert and pretty young miss who plays the part of a naive princess with a passion to be kissed by Flynn. The deft direction extracts the full measure of excitement and suspense from the story, and adds a touch of freshness to what would ordinarily be worn-out situations:—

As part of a plan to subdue the pirate stronghold on the Island of Madagascar, Flynn, a British naval officer, poses as a deserter and, together with Phil Tully and John Alderson, heads for the island. His mission was to spike the pirates' shore guns and signal a British man-o'-war that it was safe to enter the harbor. When the three land on the island, they are brought before the governing board of pirate captains to determine their fate. Anthony Quinn, one of the captains, suspects that they are spies and is all for killing them, but Maureen, who, too, was a captain, offsets Quinn's wishes and sees to it that they are accepted after Flynn bests a huge buccaneer in a vicious pike duel. Flynn becomes a navigator on Quinn's ship, and by subtly promoting a romance with Maureen he gains information about the fortifications. In the course of events, Quinn's ship attacks a state ship of the Mogul of India, and in the process rescues Alice Kelley, a princess, daughter of the mogul, who together with her harem girls are put on the auction block. Flynn bids for the princess, but the jealous Maureen outbids him and takes the girl home. Aided by Tully and Alderson, Flynn manages to spike the pirates' guns and signal the waiting man-a'-war, but all three are captured by Quinn before they can escape and tied to stakes to be killed by man-eating crabs. Maureen fakes stabbing Flynn but really cuts him loose. She then boards Quinn's ship, which slips by the British man-o'-war unmolested by using the princess as a hostage. But before Quinn's ship can escape into the clear, Flynn and his aides steal aboard and, in the fight that ensues, kill Quinn and take over the ship. With the pirate stronghold subdued, it all ends with Flynn winning amnesty for Maureen and taking her into his arms.

It was produced by Howard Christie, and directed by George Sherman, from a story by Aeneas MacKenzie, who collaborated on the screenplay with Joseph Hoffman.

Suitable for all.

### **"Mr. Walkie-Talkie" with William Tracy and Joe Sawyer**

(Lippert, Nov. 28; time, 65 min.)

A weak program picture. It is supposed to be a comedy, but only children may find it laugh-provoking. The employment of a goose to provoke laughs makes the action silly rather than funny. The bombardment of the Communists' lines by the United Nations' artillery should prove pretty exciting to some picture-goers. The photography is fairly good:—

William Tracy, a sergeant with a photographic memory, makes the army life of Joe Sawyer, another sergeant, so miserable that Sawyer requests a transfer. He is shipped to Korea, and is very happy until Tracy parachutes into his fox-hole and joins the outfit. When an American platoon is cut off at the front, Russell Hicks, the commanding officer, determines to establish walkie-talkie communication with it, but fearing lest the orders fall into enemy hands he seeks some one who could memorize them. Sawyer informs Hicks that Tracy has a photographic memory and could remember anything he reads. Hicks is incredulous, but orders that Tracy be brought before him. Tracy reads the order, hands it back to Hicks, and then repeats it from memory word for word. Amazed at the feat, Hicks orders Sawyer to accompany Tracy to the besieged platoon by infiltrating the enemy lines. On the way, they come across a trained goose, the

Army's mascot, which had lost her way. The goose helps them to reach the besieged platoon. Communicating with headquarters, they inform Hicks that they are ready to carry out his orders when the bombardment begins and would advance five hundred yards each time the bombardment is lifted. In this way they drive the enemy back and relieve the platoon. Upon their return, Hicks informs Sawyer that he will recommend him for the Congressional Medal. But when Tracy begins to recite, parrot-like, the history of the medal and a description of it, Sawyer becomes so irritated that he chases Tracy through the headquarters' tent and wrecks it. When Hicks eventually disentangles himself from the wreckage, he tears up the letter recommending Sawyer for the medal.

Hal Roach, Jr., produced it, and Fred L. Guidol directed it, from a screenplay by Edward Seabrook and George Carleton Brown. Harmless for the family.

### **"The Lawless Breed" with Rock Hudson and Julia Adams**

(Univ.-Int'l, January; time, 83 min.)

A brisk western melodrama, photographed in Technicolor. Revolving around a reckless young man who becomes a hunted fugitive after circumstances force him to kill several men in self-defense, the story is a notch above the average western story and grips one's interest throughout. It stresses the romantic and emotional angles more than is usual in this type of film, without sacrificing the slam-bang ingredients of suspense and excitement that keep the action fans intrigued. Rock Hudson, whose popularity is growing by leaps and bounds, is particularly good in the leading role, offering a most convincing performance. Julia Adams is eye-filling and believable as the dance-hall girl who becomes Hudson's faithful wife and influences him to change his ways. The heavy exploitation campaign that Universal plans for this picture should have a decided effect on the box-office returns:—

Tired of being censured by his stern, God-fearing father for carrying a gun and playing cards, Hudson leaves home to make enough money to buy a ranch and marry Mary Castle. He becomes involved in a crooked poker game and is compelled to kill Michael Ansara in self-defense. Julia Adams, a saloon-girl in love with Hudson, helps him to escape, while the dead man's three brothers vow vengeance. Hudson goes to the ranch of John McIntire, his uncle and joins him in a cattle drive. But in Abilene the vengeful brothers catch up with him and he is forced to kill one of them to save himself. Hudson returns home to marry Mary, and his father persuades him to first stand trial to clear himself. In league with the two remaining brothers, the local sheriff attempts to arrest Hudson before the date agreed upon for his surrender, and once again Hudson, to save himself, finds it necessary to kill the sheriff and the brothers. A posse follows him to his home and he manages to escape, but Mary is killed accidentally when she gets in the line of gunfire. Wounded seriously, Hudson is aided by Julia, who nurses him back to health. They then travel around the country while Hudson gambles, until Julia persuades him to settle down on an Alabama farm. He becomes a changed man and marries her, and in due time she becomes an expectant mother. Meanwhile the Texas Rangers had been searching for Hudson, and they finally succeed in capturing him. Brought to trial, he is found guilty and sentenced to twenty-five years in prison. He wins a pardon after serving sixteen years, and heads back to the farm to rejoin Julia and Race Gentry, their son, now sixteen. When Hudson sees the boy with a gun, he remembers what guns had done to his own life and strikes the lad in a rage of fury. Angered, the boy goes to town and becomes involved in an argument with a drunken rowdy. He is about to pull a gun when Hudson shows up and breaks up the fight, only to be shot and wounded by the rowdy. The experience convinces the boy that his father is right, and they return to the farm with a better understanding of each other.

The story was written and produced by William Alland, and directed by Raoul Walsh, from a screen-play by Bernard Gordon. Unobjectionable morally.



### **"Blackbeard, the Pirate" with Robert Newton, Linda Darnell and William Bendix**

(RKO, December; time, 98 min.)

As is the case with most all pirate melodramas, this one, too, is full of action and the spectator is held in tense suspense when the characters with whom he is sympathetic are placed in danger of their lives. It is a big production, photographed in Technicolor, and Robert Newton, as "Blackbeard," is as dastardly a snarling villain as any ever seen on the screen. The one criticism that may be made is that the action, at times, is excessively gory, even for a film of this type. Such scenes, for example, as salt being thrown deliberately into the bloody wounds of a man who had just been flogged; Blackbeard drawing out a bloody sword from the body of a man he had just stabbed; and Blackbeard himself being stabbed and beaten by several of his crew, then buried up to his neck in the sand to await death by the incoming tide, are among others that will cause those with weak stomachs to avert their eyes from the screen. There is some mild comedy here and there. The action takes place in the late 17th Century:—

Commissioned by the King of England to destroy Blackbeard, the most dreaded pirate of all time, Torin Thatcher, a reformed pirate, makes the fortress of Port Royal his base of operations. Keith Andes, a young fortune hunter, suspects that Thatcher is secretly in league with the buccaneers and, to prove it and collect a reward, allows himself to be shanghaied aboard a privateer anchored in the harbor. Another boarding the ship is Linda Darnell, Thatcher's adopted daughter, who was running away to marry the captain of the vessel. Once aboard, they discover that Blackbeard had taken over the ship and had murdered the captain. Andes, who had seen service as a ship's surgeon, is compelled to remove a bullet from Blackbeard's neck. As they leave the harbor, the ship is fired upon by guns from the fortress, but Blackbeard quickly silences the guns by lashing Linda to the mast. Safe at sea, Blackbeard searches Linda's luggage and finds a fortune in jewels in the false bottom of her trunk. Andes, too, finds something valuable—a letter written by Linda, confirming his suspicions about Thatcher. Knowing that Thatcher will follow him, Blackbeard anchors at Battle Island and sets up an ambush. Then, with Andes and William Bendix, the first mate, watching, he pretends to bury the treasure but actually hides it in a spot known only to himself. Thatcher arrives with his men and emerges victorious after a hectic battle, but Blackbeard, by using a double, manages to escape. Andes, too, is compelled to flee when the letter he had found falls into Thatcher's hands. Linda, who had fallen in love with him, accompanies him back to Port Royal, where he had arranged to board a privateer bound for England. Both are shocked to find Blackbeard in command. He sets sail for Battle Island, where he and his men fall out over the buried treasure. While Blackbeard is wounded mortally by his crew and buried to his neck in the sand, Andes and Linda find an opportunity to escape to England in a longboat.

For adults; some parents may consider it too gory for children.

### **"Desperate Search" with Howard Keel, Jane Greer and Patricia Medina**

(MGM, January; time, 73 min.)

A passable program melodrama, revolving around the plight of two small children who are stranded in the Canadian wilds after a plane crash, and around the anxiety of their parents who carry on a desperate air search for them. The story itself is not too strong, and some of the situations are incredible, yet it is sufficiently dramatic and exciting to make it acceptable to the general run of moviegoers. The domestic problems that arise between Howard Keel, as the children's father, and Jane Greer, as his sympathetic second wife, as a result of the presence of Patricia Medina, his shrewish ex-wife and mother of the children, add to the dramatic values. Keenan Wynn appears as an aide to Keel, but he has relatively little to do. There is considerable suspense in the scenes that show the children, alone in the wilderness, stalked and attacked by a cougar. Interesting also are the flight scenes in connection with the search:—

After a vacation of six weeks in the Canadian Northwest with Keel and Jane, little Linda Lowell and Lee Aaker board a plane to return to Patricia, their mother, a famous aviatrix. The plane crashes in the wilderness, killing all the

passengers except the children. An immediate search is organized to find the wrecked plane in the hope that some survivors would be found. Patricia, who, like Keel, was a pilot, joins the search, which was under the control of a Canadian aviation official, who outlines a systematic plan requiring the search planes to fly over specific areas. Keel disagrees with the plan on a hunch that the crash had taken place in another area, and this leads to a conflict between himself and Patricia as to whether or not proper use was being made of the available search planes. To add to the complications, Patricia makes an attempt to win back Keel's love, disturbing Jane no end. Meanwhile the children spend several days and nights alone in the wilds, constantly stalked by a cougar. Patricia's domination upsets Keel emotionally, but he finally snaps out of it when Jane asserts herself and, accompanied by her, he follows his hunch and flies to the disputed area, where he succeeds in locating the wreckage. He makes a dangerous landing on a tiny lake, and finds the children in a tree, warding off the attacking cougar. He clubs the animal to death, saving the children. Patricia, grateful for their rescue, decides to leave the youngsters with Keel and Jane.

It was produced by Matthew Rapf, and directed by Joseph Lewis, from a screenplay by Walter Doniger, based on a novel by Arthur Mayse.

Suitable for the family.

### **"Thunderbirds" with John Derek, John Barrymore, Jr., and Mona Freeman**

(Republic, Nov. 27; time, 98 min.)

There is no lack of action in this war melodrama, which pays tribute to the National Guard units of the famed 45th "Thunderbird" Division, but there is little in it to distinguish it from countless other war films. Adept and generous use has been made of actual war footage, which serves to heighten the savagery of the battle scenes, but the picture as a whole is handicapped by a hackneyed, rambling script, and by stereotyped situations and characterizations. Moreover, its running time is much too long. The direction and acting are no more than adequate. At best, it may get by with the indiscriminating action fans who have not been surfeited with pictures of this type, but those who are the least bit discerning about story values probably will find it tiresome:—

When an act of Congress in 1940 calls for all National Guard units to be inducted in the regular army, more than a hundred men from Green Hill, Oklahoma, leave for training at Fort Sill. Among them are John Derek and John Barrymore, Jr., close pals, who were both amicably in love with Eileen Christy; Gene Evans, a sergeant, who leaves his trucking business in the hands of his wife; Sal McKim, whose fearful young wife was pregnant; and Wally Cassell, a youthful Hebrew market-owner, who goes with the blessing of his mother, just as had gone his father to World War I. Left behind are Robert Neil, the town banker's spoiled son, and Ben Cooper, whose doting mother would not let him join. At Fort Sill, Barrymore is impressed by Ward Bond, a sergeant with a West Point background, and tries to be friendly with him out of pride that his own father, too, had been a West Pointer, killed in World War I, but Bond remains coldly aloof. In due time Neil and Cooper join the outfit, and during training Evans has his troubles with Barton MacLane, a tough, regular army sergeant. Shortly after the attack on Pearl Harbor, the Thunderbirds are shipped overseas, and in the Italian stages of the campaign many of them die, including McKim, Cassell and Cooper. Barrymore is wounded at Cassino, and Derek hates Bond for refusing to let him go after his buddy, but later, after Bond is killed and Derek learns that Barrymore had survived, it comes out that Bond was actually Barrymore's father, who had been court-martialed at the end of World War I for endangering his entire company to save a fallen comrade. He had reenlisted under another name to redeem himself in the eyes of his son. Some time after V Day, the survivors of the Green Hill Thunderbirds return home to a delirious celebration. Eileen chooses Barrymore as the man she wants, while Derek finds a bride in Mona Freeman, a pretty army nurse he had met overseas. Neil, now a good soldier and officer, begins organizing a new National Guard unit.

John H. Auer produced and directed it, from a screenplay by Mary McCall, Jr., based on a story by Kenneth Gamet.

For the family.



without which many exhibitors cannot keep their heads above water.

It all boils down to a question of whether the distributors will see the wisdom of effecting reforms on the outstanding evils voluntarily, or have such reforms imposed on them by the courts, the Department of Justice and the United States Congress. The choice is up to them!

### GOOD SHOWMANSHIP

Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, reports in an organizational bulletin that the neighborhood theatres of Columbus, in a tieup with the Red Cross, have arranged to give an admission pass to every person who donates blood in the local Red Cross campaign. The arrangement, said Wile, has been given widespread newspaper publicity and has resulted in much good will for the theatres.

Theatre-owners in other cities would do well to make a similar arrangement with their local Red Cross chapter.

### "Abbott and Costello Meet Captain Kidd" with Charles Laughton

(Warner Bros., Dec. 27; time, 67 min.)

Followers of the Abbott and Costello type of comedies should be pleased pretty well with this one. Photographed in Supercinacolor, it is a broadly played slapstick satire of the Captain Kidd legend, and includes six songs, several of which are sung by Fran Warren, the recording star, and Bill Shirley. The story itself is thin and nonsensical, but it serves well enough as a framework for the songs of the Abbott and Costello gags and antics, some of which are quite funny. Charles Laughton, as Capt. Kidd, plays the role to the hilt and joins in the low comedy to good effect. Hillary Brooke, as a comely lady pirate, adds much to the fun. The action is fast all the way through. As a matter of fact, every player is in haste and shouting all the time:—

Laughton sails his pirate ship to the Isle of Tortuga for a rendezvous with Hillary, a pirate competitor. Bud Abbott and Lou Costello, waiters in the Death's Head Tavern, are given a love note on parchment by Fran Warren, a noblewoman, with instructions to deliver it to Bill Shirley, a singer at the tavern. Dining with Hillary, Laughton has a disagreeable time; she demands all treasure from ships raided in her territory. He informs her that the loot is hidden on Skull Island, and that he has the map to it. It is decided that Hillary will sail to the island on Laughton's ship, with her own ship to follow in the event he double-crosses her. Costello gets into a mixup with Laughton while serving him, and in the scramble Laughton's map and the love note get switched. When Abbott discovers the switch, he induces Costello to pose as an important person seeking passage to Skull Island. This leads Laughton to discover that Costello has the map. Abbott stops him from slitting Costello's throat by agreeing to deliver the map on Skull Island for a split of the treasure. Once Laughton's ship gets under way with all hands on board, including Shirley, who had been shanghaied by Lief Erickson, the mate, all sorts of complications arise as each attempts to gain possession of the map, which Costello had given to Shirley in the belief that it was the love note. The map keeps changing hands throughout the voyage, with Laughton and Costello alternately finding themselves in irons, until Costello accidentally swallows the document. A treasure hunt begins when Skull Island is reached, with wild chases and double-crosses by all concerned, but in the end Abbott and Costello win the fight and the treasure. They sail away on Laughton's ship, with Costello in command, and with Laughton hanging by the feet from the bowsprit.

Alex Gottlieb produced it, and Charles Lamont directed it, from a story and screenplay by Howard Dimsdale and John Grant.

Family.

### "Hans Christian Andersen" with Danny Kaye

(RKO-Goldwyn, January; time, 111 min.)

Excellent! As pointed out in a foreward to the picture, it is not a biography of Hans Christian Andersen, the famed Danish story teller, but a fairy tale about him, and as such it is one of the most thoroughly charming and heart-warming screen entertainments to have come along in some time. The beauty and extravagance of the production values; the exquisite color photography by the Technicolor process; the cheerful and melodious music; the magnificent and spectacular ballet sequences; and the simple but appealing story, are a delight to the eye, the ear and the heart. Danny Kaye is just right in the leading role of "Hans," a happy village cobbler who charms and delights every one, particularly children, with his gift for storytelling. It is a jovial characterization with a wistful quality, totally unlike any role Kaye has played in the past, and though he does not step out of character in singing the wonderful songs and lyrics, his delivery of the tunes is as magnetic as ever. The ballet sequences, featuring the saucy and provocative Renee Jeanmaire, a leading Parisian ballerina, who plays an important part in the story, is worthy of special mention, particularly "The Little Mermaid" ballet production number which, for lavishness of sets, choreography, music and color photography, has not been surpassed—it is breathtaking. The picture will have a special appeal for select movie-goers, who will appreciate the artistry of the production as a whole, but it should go over also with the rank-and-file because of its warmth and charm:—

Hans, a congenial cobbler is the little village of Odense, in Denmark, raises the ire of the schoolmaster because his adroit storytelling fascinates the children and keeps them from attending school. Matters come to a head when the schoolmaster delivers an ultimatum to the village Councilmen that either he or Hans must leave the town. Peter (Joey Walsh), Hans' 13-year-old apprentice, saves Hans the ignominy of being exiled by persuading him to go to Copenhagen voluntarily. They make their way to that city together, and Hans sets up his cobbler shop in the Great Square, where he is arrested for a minor infraction of the law. Peter evades arrest and hides near the stage door of the Royal Theatre. There he overhears two men state that the Ballerina (Jeanmaire) is in desperate need of a cobbler to fix her dancing slippers. Peter informs them about Hans, and they bail him out immediately. Hans falls in love with the Ballerina at first sight, not suspecting that she is happily married to the Ballet Director (Farley Granger), with whom she quarrelled frequently. To express his feelings, Hans writes her a love letter disguised as a fairy tale about "The Little Mermaid" who discovers that she had sought love from the wrong man. The letter reaches the Ballerina's hands, and she sees in it, not a love story, but a wonderful ballet theme. She goes on tour before Hans has an opportunity to personally declare his love. Awaiting her return, Hans sets up shop in Copenhagen and again starts telling fairy tales to the children. A newspaper publisher prints one of his stories, and Hans becomes famous. Meanwhile the Ballerina returns and prepares to open with "The Little Mermaid," for which Hans had been given due credit as author. He over-insistently demands to see the Ballerina on opening night, compelling the Director to lock him up in a prop-room, thus preventing him from seeing the show. The next morning, when the Ballerina learns what her husband had done, she sends for Hans and apologizes for her husband's action. She then comes to the realization that Hans is in love with her. In a touching scene she enlightens him as to the true love between her husband and herself. Hans decides to return to his native village. There he is now greeted as a celebrity, and everyone, including the grumpy schoolmaster—listens to his stories.

It was produced by Samuel Goldwyn, and directed by Charles Vidor, from a screenplay by Moss Hart, based on a story by Myles Connolly.

Excellent for everyone.



# HARRISON'S REPORTS

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### THE STATUS OF ARBITRATION

What little hope remains for the establishment of an all-industry arbitration system suffered another setback this week with the announcement by Rotus Harvey that the Western Theatre Owners (formerly the PCCITO) has, like National Allied, rejected the distributors' proposed arbitration plan.

Harvey, according to a report in *Motion Picture Daily*, stated that the WTO's rejection was based on the following two reasons: First, the plan does not carry out the format as outlined at the original arbitration meeting. Second, it is too wordy and complicated; any plan, to be agreeable to WTO, must be more simple and inexpensive.

Of the five exhibitor organizations that participated in the Arbitration Conference, National Allied and the WTO are the only two that have rejected the proposed plan of the distributors.

The Metropolitan Motion Picture Theatres Association has not yet indicated how it feels toward the plan.

The Theatre Owners of America, through statements made by Alfred Starr, president, Mitchell Wolfson, board chairman, and Herman M. Levy, general counsel, has indicated that it is substantially in agreement with Allied's objections to the distributors' draft, including Allied's demand for the arbitration of film rentals. But even if the distributors will not agree to the arbitration of film rentals, the TOA officials do not think that the lack of such a concession would justify rejection of the proposal as a whole. Generally, the TOA is of the opinion that the distributors have made a number of important concessions to exhibition in their proposed plan, and that the differences that still exist, aside from the issue of film rentals, can be easily reconciled if all parties concerned would sit down for further arbitration talks.

The Independent Theatre Owners Association has not yet taken official action on the distributors draft, but Harry Brandt, ITOA president, upon learning of Allied's attitude, made it clear in a recent statement that, regardless of the action taken by other exhibitor organizations, the ITOA believes that it can make arbitration work in New York City, and that it is "prepared to go ahead with it, working out any and all problems that may arise."

It is generally conceded by all concerned that, without the participation of National Allied and WTO, a workable industry arbitration system cannot be established, particularly since nearly half the organized exhibitors in the country are represented by the two organizations. Moreover, it is doubtful if the Department of Justice and the court would approve an arbitration system that did not include the participation of Allied and WTO.

Insofar as Allied is concerned, its rejection of the distributors' draft does not mean that it has closed the door to arbitration. This was made clear last week by Wilbur Snaper, Allied's president, who said that his association was willing to participate in further conferences on the objections it has raised against certain portions of the draft, particularly with respect to film rentals and competitive bidding.

Abram F. Myers, Allied's general counsel and board chairman, in an address made this week before the Fall convention of the Allied Theatre Owners of Indiana, stated

that the only thing that might save arbitration would be if "the distributor executives asked their sales departments to step aside while they acquainted themselves with the exhibitor point of view." He added that, "if it results in bringing leaders together for a real heart-to-heart discussion that leads to some measure of relief and a better arbitration draft," then the action taken by Allied at its Chicago convention "was not a mere dragging of the feet but a very fortunate thing to happen."

When Eric Johnston submitted the distributors draft to the different exhibitor organizations for study and consideration, he emphasized that it was not being presented on a take-it-or-leave-it basis, and that "the door is open for changes in the draft." Mr. Johnston's statement was motivated, no doubt, by his awareness that the distributors' draft was an amended version of the draft drawn up originally by both distributor and exhibitor representatives and would, in all probability, not prove 100 per cent acceptable to one or more of the exhibitor associations.

It has now been made plain by both National Allied and WTO that the draft is unacceptable, and even the TOA agrees that it is not entirely satisfactory. The most serious dissenter is, of course, National Allied, which has adopted a militant policy of litigation and legislation in the belief that such a course offers more "immediate, direct and substantial benefit to the exhibitors" than will the present arbitration plan "or any plan which the distributors, in their present frame of mind, are willing to agree to." Fortunately, however, Allied has not rejected the principles of arbitration and is willing to resume negotiations on the disputed points of the distributors' draft.

Mr. Johnston, in keeping with the spirit in which he submitted the draft, should lose no time in inviting the exhibitor groups to sit down with the distributors for further talks. But in doing so he should make sure that the distributors are prepared to make concessions that will give the exhibitors the immediate relief they seek. Otherwise the talks will be just so much more waste of time and will accomplish little or nothing to curb Allied's determination to obtain relief through litigation and legislation, for which purpose it began this week to gather from its members documentary evidence of distributor practices that are in violation of the anti-trust laws and the consent decrees.

### A SUCCESSFUL "INCENTIVE SELLING" EXPERIMENT

It has long been the contention of this paper, and of many exhibitor leaders, that the one way to reduce much of the prevailing intra-industry friction and at the same time increase revenues for both exhibition and production-distribution, is for the distributors to abandon their present illogical policy of "penalty selling" whereby the more business an exhibitor does on a picture the less he benefits; that is, starting from a certain point of gross receipts and a certain point of percentage, the distributor's percentage of the take increases as the gross receipts increase while the exhibitor's percentage of the take keeps decreasing.

The whole theory behind such a sliding-scale system is wrong, for it serves to destroy all incentive on the part of the exhibitor to go after higher grosses. Why should an ex-

(Continued on back page)



### **"Invasion U.S.A." with Gerald Mohr and Peggie Castle**

(Columbia, December; time, 74 min.)

This should prove very good as a supporting feature. It seems as if it was produced with the object of sobering up those who are opposed to the spending of money for rearmament, and to the imposition of taxes for such a purpose. If that was the object, it seems as if the picture has succeeded, for the action depicting an invasion of the United States by enemy forces is frightening, even though the scenes of destruction were either photographed from miniatures or taken from stock libraries. The blending of the stock shots with the actual shots has been done so skillfully that one feels as if the proceedings are real. The romantic interest, however, is dragged in by the ear, and there is no comedy relief. The picture has unusual exploitation possibilities and, if handled properly, should draw good crowds:—

Gerald Mohr, a New York television reporter, interviews a group of persons on the subject of a universal draft. Peggie Castle, a beautiful young woman, makes light of the necessity for a draft. Robert Bice, a California tractor manufacturer, tells how he fought military controls by refusing the Government's request to convert his plant to war production. Erik Blythe, a rancher, attacks the Government's domestic policies, and Wade Crosby, a Congressman, raises the issue of increased taxes to meet defense appropriations. Dan O'Herlihy, who calls himself a prognosticator, says that the future is influenced by the present as well as the past behavior of the people. Suddenly word is received that Alaska had been bombed. Mohr rushes to his television studio to report that the state of Washington was under attack by enemy forces, and that airfields and large cities had been either seized by parachute troops or destroyed by A-bombs. At the Pentagon, Army and Navy officials put into operation plans to repulse the invasion and carry the fight to enemy soil. After Brice and Blythe return to their homes in the West, Bice is bayoneted by enemy troops who take over his plant, while Blythe and his family perish when Boulder Dam is A-bombed. Meanwhile Mohr, reporting the eastward movement of the enemy, sees a great deal of Peggie, who worked for the Red Cross blood bank. In time the invaders reach Washington, where Congressman Crosby is among those slain, and Mohr and Peggie die when the invaders reach New York. Mohr and the group he had been interviewing awaken as if from a dream, and all slowly realize that they had been mass-hypnotized by O'Herlihy, the forecaster. Shaken by the grim events they had imagined, all vow to do everything in their power to prevent the nightmare from becoming a reality.

It was produced by Albert Zugsmith and Robert Smith, and directed by Alfred E. Green, from a screenplay by Mr. Smith, based on a story he wrote in collaboration with Franz Spencer.

Unobjectionable for the family.

### **"Come Back, Little Sheba" with Shirley Booth, Burt Lancaster and Terry Moore**

(Paramount, February; time, 90 min.)

A powerful drama, based on the Theatre Guild's stage success of the same name. Being a rather depressing entertainment, adult in theme and of a type that seems best suited for those who patronize stage plays, its box-office possibilities are somewhat problematical. But it may prove to be a formidable attraction by reason of the vast publicity the picture has received in the national magazines because of the outstanding performance of Shirley Booth in the principal role as the garrulous and slovenly yet pleasant middle-aged wife of an alcoholic husband. Miss Booth played the same role in the stage version, winning many awards, and there is little doubt that her screen performance will make her a leading contender for the Academy Award. Another factor that may contribute to the picture's success has to do with the unusual sex situations between Terry Moore and Richard Jaeckel, as college students. In the situations where the two appear, Jaeckel's behavior makes it plainly evident that he wants Miss Moore to sur-

render herself to him, and she is most cooperative up to a point. The surprise is that Joe Breen, the Production Code Administrator, allowed these scenes to go through. The story itself, which revolves around the emptiness of the married life led by Miss Booth and her frustrated husband, superbly played by Burt Lancaster, is for the most part powerfully dramatic and compassionate, despite its drab flavor. The action reaches a violent tempo in the second half where Lancaster takes to the bottle and almost kills Miss Booth in a vicious attack, during which he denounces her for her slatternly ways and for her dreaming of the past. But their reconciliation at the end, when he sobers up, is genuinely touching. The direction is sensitive, and the acting of every one in the cast is excellent, but because of the nature of the story, the sex situations, and the frank talk about pre-marriage indiscretions, the picture is definitely not suitable for children.

Briefly, the story depicts Shirley as an unkempt but cheerful woman, very much in love with Lancaster, a chiropodist and a member of Alcoholics Anonymous, who battled against a strong desire to drink. Their life together is obviously an empty one, although each tries to be kind to the other, and in the development of the plot it is revealed that Lancaster's frustration stemmed from the fact that, nineteen years previously, he had been compelled to abandon a promising medical career in order to marry Shirley, whom he had seduced. Their love-child had died at birth, after which Lancaster had taken to drink. Shirley constantly bores him by telling him of the dreams she had had about Little Sheba, a little puppy she had lost; the dog, in her mind, had become a symbol of their earlier, happier days. Lancaster listens to her accounts with bored fatalism. Some cheer comes into their routine existence when they rent a room to Terry, a pert and pretty co-ed, for whom they begin to have an almost paternal feeling. Lancaster becomes disturbed over the amorous attentions paid to Terry by Jaeckel, an egotistical college athlete, and remembering his own youth it becomes a fetish with Lancaster that Terry should remain pure. Thus when he has erroneously led to believe that Jaeckel had spent the night with Terry in her room, he goes out on a drunk for the first time in more than a year. He returns home in a drunken rage and berates Shirley for everything about her that had been needing him. He attacks her with a knife but collapses before he can do any damage. He is taken in hand by Alcoholics Anonymous and, upon returning home after several weeks in a hospital, finds the house scrubbed and spotless, with a devoted Shirley, her eyes opened by his drunken tirade, waiting for him. Her assurance that she will no longer dream about the past inspires him with new hope for a happy life together.

It was produced by Hal B. Wallis, and directed by Daniel Mann, from a screenplay by Ketti Frings, based on the play by William Inge.

### **"Target Hong Kong" with Richard Denning and Nancy Gates**

(Columbia, no rel. date set; time, 65 min.)

A fairly exciting program melodrama, set against a China background and acted by Chinese and Western characters. It revolves around the efforts of Chinese Nationalists to prevent American dollars from reaching the Communists, in which effort they are aided by an American adventurer. There are many situations in which the lives of the sympathetic characters are placed in jeopardy, but in the end these characters prevail. The scenes in the Hong Kong sewer, where a huge bomb on a raft is sent on its way to explode under military headquarters, are exciting, but the manner in which the hero prevents the explosion in the nick of time is hokum. Richard Denning is good in the part of the hero, and so is Nancy Gates, as the American girl reared by a Chinese mother. The photography is clear except in the underground scenes:—

Soo Young, a "pirate queen" and owner of a gambling house in Hong Kong, is loyal to Nationalist China. She plots with Ben Astar, a half-breed, to take over the city with her pirates and the aid of the Nationalist underground, the purpose being to create a diversion that would enable



the Nationalists to attack the Red mainland opposite Formosa. But Soo is unaware of the fact that Astar is actually a Red agent, duping her to aid the Communist cause. The main objective was to blow up Hong Kong Military Headquarters with a bomb to be floated down a city sewer. When Denning, an American soldier of fortune, comes to the gambling house with \$25,000 in American currency, he meets Nancy, an American girl reared by Soo as her daughter, and each falls hard for the other. Because of his unusual amount of cash, Denning is suspected of being a Red agent by Henry Kulky and Michael Pate, his former buddies, who now worked for the Nationalists. They abduct and take him to Philip Ahn, head of the Nationalist underground, who satisfies himself that Denning is not a Red and persuades him to work for the Nationalists. He is assigned to watch Soo, and finds reason to suspect Nancy of being a Red spy when, under orders from her foster mother, she delivers a package of money to Soo's pirates in a village nearby. In the complicated events that follow, Ahn and Victor Sen Yung, his assistant, are captured by Astar and put on board a Red train. Denning discovers this and, with the aid of Kulky, Pate and Nationalist guerillas, attacks the train and rescues them. At the same time he learns that Astar is really a Red spy, and he goes after him. Astar eludes capture long enough to launch the bomb raft, after which he is shot down. Risking his life to save Hong Kong, Denning leaps aboard the floating raft in time to turn the safety mechanism on the bomb and prevent the explosion. While Soo and her pirates set off to capture a convoy of Communist ships, Denning takes Nancy in his arms.

Wallace MacDonald produced it, and Fred F. Sears directed it, from a story and screenplay by Herbert Purdum. Harmless for the family.

### **"No Time for Flowers" with Viveca Lindfors and Paul Christian**

(RKO, February; time, 82 min.)

A fair melodrama that does not rise above the level of program fare. Set in Prague, the story is a mixture of satire and melodrama, revolving around life under Communist rule, with the main action dealing with the efforts of the Communist leaders to test the loyalty of Viveca Lindfors to make sure that she will not double-cross them if appointed to an important post in the United States. The story idea had possibilities, but as presented the satire is only mildly amusing, and the melodramatics unexciting. Another drawback is the fact that the players, with the exception of Miss Lindfors, are not known to the American movie-goers. The direction and acting are no more than adequate, and the photography is rather drab and forbidding. The picture was shot in its entirety in Austria:—

Assigned as a secretary to Paul Christian, a Red agent who had just returned from the United States, Viveca, a government worker, is shocked at his treasonous remarks about ill-groomed women behind the iron curtain. She reports this to the authorities, and shortly thereafter is summoned by Peter Preses, the Political Police Chief, who orders her to accept all gifts and invitations offered by Christian, and to report his actions each evening. Unknown to Viveca, Christian and Preses were working together to test her loyalty before giving her an assignment in the United States. Christian showers Viveca with many gifts that are dear to a woman's heart and boasts of how he had obtained them by illegal means, all of which she dutifully reports to Preses. Complications arise when Manfred Inger, Viveca's middle-aged boy-friend, sees her enter Christian's apartment. He quickly summons Ludwig Stossel, her father, who crashes the apartment and promptly disowns Viveca when he finds her in a seemingly compromising situation. In the events that follow, Viveca, now in love with Christian, decides not to report one of his "treasonable" actions, and Christian, learning of this, makes excuses for her. Preses becomes suspicious of both of them and so notifies Frederick Berger, his superior. He then sets up a scheme to trap Viveca, but through a series of double-crosses, both Christian and Berger, who prove to be anti-Communist, "arrest" Viveca and her family and flee with them to the safety of the American zone in Austria, where Viveca, with the

approval of her father, joyfully walks into Christian's arms.

Mort Briskin produced it, and Don Siegel directed it, from a screenplay by Laslo Vadnay and Hans Wilhelm.

For adults, though harmless for children.

### **"Bwana Devil" with Robert Stack, Barbara Britton and Nigel Bruce**

(Arch Oboler Prod., Distr. not set; time, 79 min.)

As the first feature length Natural Vision 3-Dimension picture, in color, "Bwana Devil" probably will succeed as a novelty in its opening showings, but it is doubtful if the public will pay much attention to subsequent pictures unless their quality is far better than the quality of this one. As an entertainment, its story of how two man-eating lions halted the construction of the first railroad built in Africa by the British is decidedly inferior on all counts—writing, direction and acting. Moreover, it is too gory—there is blood everywhere, made realistic because of the Ansco color photography. As to the claim that this is a three-dimension picture, it is in a way, for the subjects stand out in contrast to regular motion pictures, which are two-dimensional, with only breadth and height and no depth. But the objects appear life-like only in certain poses. For instance, any object that walks or is projected toward the camera, appears highly elongated. If a person extends his hand towards the spectator, the hand appears three and more times as long as in life. A lion, for instance, looks like a dachshund, with an unnaturally long body. The best effects seem to be when precipices, or rocks, are shown far away from the camera. There is still another drawback to consider—the fact that a spectator has to wear polaroid glasses, without which he cannot see the three-dimensional effect. Many persons, particularly those who wear regular glasses, will find this requirement uncomfortable and annoying.

Set at the turn of the century, the story depicts the building of the first railroad in East Africa by the British. Trouble begins when two man-eating lions attack the native workers and disrupt the activities. Further complications arise when the engineer in charge of the project dies suddenly, and responsibility falls on Robert Stack, his assistant, who had made failure a habit, and who had obtained the job through the influence of his father-in-law in London. Stack tries to overcome his predicament by hiring the Masai tribe to kill the lions, but this fails when the lions continue to massacre even the lion hunters. When the slaughter brings the building of the railroad to a standstill, incredulous government officials dispatch three of Great Britain's best game-hunters to investigate. They arrive in Africa together with Barbara Britton, Stack's wife, who had not seen her husband since their wedding night. The two fall hungrily into each other's arms, and Stack tells her that he has made another failure in life. When the lions kill Nigel Bruce, his close friend, Stack determines to bring an end to the killings. A tense hunt ensues, during which Stack manages to kill the female lion, but his gun jams and he and Barbara find themselves cornered by the male lion. But with new-found courage and tenacity, Stack conquers the lion, thus regaining his self-respect.

It was written, produced and directed by Arch Oboler.

For adults.

(Ed. Note: The picture is doing sensational business at the Hollywood and Los Angeles Paramount Theatres, where it opened on Thanksgiving Eve. No doubt the novelty of a three-dimension picture, coupled with the strong advertising campaign, are responsible for the unprecedented business. Some observers are inclined to think that a good portion of the Los Angeles public is mistaking "Bwana Devil" for "Cinerama.")

### **"Angel Face" with Robert Mitchum and Jean Simmons**

(RKO, January; time, 90 min.)

A drab, unpleasant melodrama, centering around a beautiful woman whose hatred for her stepmother results in the murder of several people, accidental and otherwise, as well as her own suicide. It is strictly adult fare.

Full review next week.



hibitor invest his time and money in extra exploitation and advertising to bring more dollars into the box-office if the film rental terms do not permit him to retain a fair share of the increase in the gross receipts?

Back in 1950, in the April 15 issue of that year, HARRISON'S REPORTS suggested to the distributors that, to induce the exhibitors to exert greater showmanship efforts for their mutual financial benefit, they institute a sliding-scale plan in reverse whereby the exhibitor's percentage of the take would increase after the gross reached a certain control figure. A similar plan, called "incentive selling," has been tested recently by Texas COMPO with highly successful results, according to an announcement made last week by Kyle Rorex, executive director of the organization.

The experiment was conducted in a non-competitive Texas town with a population of 10,000 in which an independent exhibitor operated an "A" and two "B" houses (one part time) and a drive-in theatre. The "A" theatre, which was used for the test, had 750 seats, made three changes weekly (Sunday-Monday-Tuesday, Wednesday-Thursday, and Friday-Saturday), had an admission price of 40 cents and played single features only. There were no road show engagements, and the theatre played product from all major companies except one.

During the preferred time for the year 1951, the exhibitor did an average gross business of \$989 weekly, paid an average film rental of 35 per cent, and spent \$45 for advertising.

The agreement between the exhibitor and distributor involved in the test called for the exhibitor to increase his film rental to 40 per cent on his last year's average of \$989 for his preferred time change. The distributor was to receive 25 per cent of any additional gross over \$989. The experiment was conducted with two pictures, one chosen by the exhibitor and the other by the distributor.

The picture selected by the exhibitor grossed \$1,960, which was \$971 over the previous year's average of \$989, but paid a film rental of 32 per cent instead of an average 35 per cent paid the year before. The distributor last year received \$346.15 on the average of \$989 gross, while on the \$1,960 gross he received \$638.35. The exhibitor spent \$75 against \$45 average for last year. (On this particular picture the distributor was asking for a sliding scale of 40% through 50%.)

The picture selected by the distributor grossed \$1,680, which was \$691 over the previous year's average of \$989, but the exhibitor paid a film rental of 33 per cent instead of the average 35 per cent paid the previous year. The distributor last year received \$346.15 on the \$989 average gross while on the new \$1,680 gross he received \$563.35. The exhibitor spent \$70.50 for advertising against the last year's average of \$45. (On this particular picture the distributor was asking for a sliding scale of 37½% through 50%.)

It was observed that, as a result of the increased attendance during the preferred time change, an increase of 11.8 per cent was noted for the two following changes of the same week.

In making the announcement, Mr. Rorex stated that, "for obvious reasons, due to the singular circumstances it would not be possible to disclose the distributor, the exhibitor and the two pictures involved" in the test.

The announcement included a statement from Col. H. A. Cole, co-chairman of Texas COMPO and board chairman of Texas Allied, who has long felt that, under the upward sliding-scale film rentals, the smart exhibitor has been penalized for his extra selling efforts.

"The interests and problems of the exhibitor and distributor are mutual," stated Cole, "and the procedure of reversing 'penalty selling' for 'incentive selling' is decidedly advantageous and profitable to both.

"I know of countless instances where the exhibitor has closed his boxoffice two hours early and completely disre-

garded even routine selling to keep from entering into a higher percentage bracket. I know this is downright sinful to be this extravagant, yet in numberless cases the exhibitor is totally justified.

"For practical purposes the (incentive) program needs clarification and qualification. It can be enormously successful if the exhibitor selects only one picture during a twelve month period. In my opinion the average exhibitor dissipates his efforts if he endeavors to sell more than sixteen pictures a year. The superior and comprehensive selling of 16 pictures per year will carry the routine merchandising of the other pictures on the program to a substantial profit."

It is to be hoped that the distributors will give deep consideration to the success of this Texas COMPO experiment and will see the wisdom of a change from "penalty selling" to "incentive selling." Such a reform is sorely needed to overcome, not only the intra-industry strife that now exists because of the ruinous film terms demanded, but also the inroads made by other forms of competing entertainments.

We all know that aggressive merchandising of pictures to the public is of the utmost importance if we are to stem the falling attendance and recruit new and "lost" movie-goers, but we cannot expect an exhibitor to boost the gross on a percentage picture through more intensive showmanship efforts unless he can buy the picture under terms that will reward, not penalize, him for his efforts. Under an "incentive selling" plan an exhibitor would be willing to roll up his sleeves and get behind a picture with all the ingenuity at his command, and such an attitude will, of course, benefit the distributor as well as the exhibitor himself.

### "Gambler and the Lady" with Dane Clark

(Lippert, Dec. 26; time, 72 min.)

A routine British-made melodrama that should squeeze by on the lower half of a double bill, although it is handicapped by the fact that the players are not known to American audiences, with the exception of Dane Clark. It is an imitation of an American gangster picture, with pretty fast action in some spots. The story, however, is implausible. The direction and acting are so-so, and the photography somewhat dark:—

Dane Clark, an American, opens a gambling den and night-club in London with highly successful results, and becomes the gambling king of the city. When Anthony Forwood, son of a nobleman, is unable to pay his gambling losses, Clark, to avoid trouble with the authorities, orders his subordinates not to molest the young man. Clark meets Naomi Chance, Forwood's sister, who, fascinated by his gambling life and interests, forgives his unpolished manners. Aspiring to be accepted socially, Clark takes up with Naomi and breaks off his affair with Kathleen Byron, a dancer in his nightclub, who leaves no doubt about her resentment. When a group of big-time gamblers invade London and attempt to take over the gambling rackets, Clark refuses to make a deal with them when they call on him. Naomi and her brother induce Clark to invest all his money in a stock promotion scheme, and he is swindled out of every penny. Meanwhile the big-time gamblers wreck his gambling place and murder Meredith Edwards, his closest friend. Clark goes gunning for them at their headquarters and, after a furious gunfight in which he kills several of them, escapes though wounded seriously. Naomi, learning of the fracas, goes in search of him. In the meantime Kathleen, still resentful over being discarded for Naomi, goes to the shooting spot and runs the injured Clark down with her car, killing him. Naomi arrives on the scene too late to save him and to explain that she and her brother were not consciously responsible for the swindle.

Anthony Hinds produced it, and Patrick Jenkins and Sam Newfield directed it. No screenplay credit is given.

Strictly adult fare.



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## THE OBJECTIONABLE PARTS OF THE DISTRIBUTORS' ARBITRATION DRAFT

The Motion Picture Association of America, with the approval of both exhibitor and distributor representatives who took part in the joint discussions on arbitration, this week released to the trade press the texts of the two completed drafts of an industry arbitration plan—one being the draft dated August 21, 1952, which was prepared by a joint exhibitor-distributor drafting committee, and the other being the draft dated October 17, 1952, which was prepared by the distributors and which is a modification of the August 21 draft to reflect changes proposed by the distributors.

In making a comparison of the two drafts, several of the trade papers have stated, in effect, that though there have been some changes in the language there is not much difference in the substance of the provisions, and that the changes that have been made by the distributors are, in most instances, minor.

These trade paper stories also stressed the fact that the August 21 draft was authored by Abram F. Myers, National Allied's general counsel, but they failed to point out that the draft was not the brain-child of Mr. Myers but merely reflected the substance of the decisions reached by the joint exhibitor-distributor legal drafting committee, of which he was a member. Stressed also was the fact that Allied, in rejecting the distributors' draft, objected to many provisions that appeared virtually in the same form in the draft prepared by Mr. Myers. The inference, of course, is that Allied has taken an odd position in objecting to provisions authored by its own general counsel. Here, too, the trade paper stories omitted, intentionally or otherwise, the publicized fact that Mr. Myers was not in sympathy with a number of the provisions which, though included in his draft, were the result of compromise because of the distributors' unwillingness to give ground on certain of the issues. Moreover, the stories omitted the known fact that nothing done by Mr. Myers was in any degree binding on Allied, which position was made clear to all the parties involved in the negotiations, and these parties, too, admitted to like limitations on their authority.

The manner in which the trade papers have slanted their stories on the two arbitration drafts makes it appear as if National Allied consists of a group of intransigent exhibitors who are blocking an arbitration agreement and who do not want peace in the industry. At least that is the impression an uninformed exhibitor may get after reading the stories.

Lest there be any exhibitor who will get such an impression from the trade paper reports on the two drafts, HARRISON'S REPORTS has decided to publish those parts of the distributors' draft that were found by Allied to be objectionable or inadequate, together with those parts of Mr. Myers' analysis of the draft that deals with them. In that way the exhibitors will be able to judge for themselves whether or not the modifications made by the distributors in their draft are minor, or whether or not the changes made have altered the August 21 draft to a degree that warranted its rejection by Allied.

Mr. Myers' comprehensive analysis, dated November 10, 1952, was submitted in the form of a 25-page printed report to Allied's Arbitration Negotiating Committee, and it is generally conceded that his views guided the Allied convention in reaching a unanimous decision to reject the distributors' draft.

So that the reader may better understand the issues, it should be pointed out first that, under the proposed distributor plan, the arbitration system will be administered by a National Administration Committee and Local Arbitration Committees. The National Administrative Committee, which for convenience is referred to in the draft as the

"Administrator," is to consist of twelve members—three designated by Allied, three by TOA, one each by MMPTA, ITOA and WTO, and three by the distributors. The Administrator is charged with the duty of organizing the arbitration system, exercising general supervisory powers over it, and organizing Regional Arbitration Tribunals in the different film exchange centers, with each such tribunal under the immediate supervision of a Local Arbitration Committee, which shall be made up of representatives of the exhibitor associations in the area "chosen by the exhibitor members of the Administrator," and an equal number of representatives of the distributors "chosen by the distributor members of the Administrator."

The words in quotation marks have been inserted by the distributors in their draft and are not included in the August 21 draft which, as will be noted hereinafter, is referred to by Mr. Myers as the August 20 draft. In objecting to the above-quoted words, Mr. Myers had this to say in his analysis:

"I don't know that I care especially how the distributors choose their representatives, although I feel that all representatives should be selected locally, which I think was the intentment of the August 20 draft. I recommend against permitting the exhibitor members of the Administrator, a central body, to pick the exhibitors who shall sit on these boards. Mr. Nathan Yamins, who sat on the old Code Authority, knows by experience that a central body cannot satisfactorily designate the exhibitors who shall serve on local committees.

"If I were a member of the Administrator, I would not want to participate in the selection of TOA men and I am not sure that I would welcome interference from either TOA or the distributors in the designation of Allied men. But wholly aside from that, the provision is wrong in principle. Selection of exhibitor members of the Local Committee should be left to the local and regional exhibitor associations. The only power in this connection that I would vest in the Administrator would be the power to decide jurisdictional disputes."

The Scope of Arbitration, which is covered in Article II of the draft, is divided in five sections dealing with clearance, runs, competitive bidding, conditioning one license upon another (forcing pictures), and contract violations. Of these, Mr. Myers took sharp issue with certain of the provisions concerning runs, competitive bidding and the forcing of pictures.

On the subject of "runs," Mr. Myers pointed out in his analysis that it was "the second most difficult problem" dealt with by the arbitration negotiators, the other being competitive bidding. The draft provides for the arbitration of an exhibitor's complaint that a distributor has refused his request, "otherwise than on the merits," to afford him "a fair opportunity" to license feature pictures on a desired run equal to the opportunity afforded by such distributor to another exhibitor who is playing such pictures on such run in a competing theatre.

"We immediately ran into trouble," said Mr. Myers, "because the distributors were unwilling to surrender to the arbitrators part of their discretion in pricing their products . . . The exhibitor representatives were anxious to secure effective measures of relief against the threatened flood of 'special' and 'pre-release' pictures. 'David and Bathsheba' and 'Quo Vadis' were recent unpleasant experiences and 'Greatest Show on Earth' was just around the corner, and it appeared that the end was not in sight." Pointing out that the distributors turned down various exhibitor proposals "for stemming the tide of pre-releases, some of them prescribing standards for pictures of that class," a compromise proposal, in the form of a definition of "runs," was finally accepted by the distributors.

This definition, which Mr. Myers terms as "one of the

(Continued on last page)



### **"Stop, You're Killing Me" with Broderick Crawford and Claire Trevor**

(Warner Bros., Jan. 17; time, 88 min.)

A highly amusing burlesqued gangster melodrama, photographed by the Warner Color process. It is a remake of "A Slight Case of Murder," which Warners produced in 1938 with Edward G. Robinson in the leading role. The story, which deals with a big-time racketeer and his assorted mugs who go legitimate when prohibition ends, is basically the same, despite some slight changes and the addition of several enjoyable musical interludes. The action is exciting and comical throughout, and even though there is something gruesome about the bodies of four dead gangsters being made the butt of jokes, one cannot refrain from laughing at what the amusing Runyonesque characters do with them. Much of the laughter is provoked by a tough young orphan who plagues the ex-racketeer and his henchmen with his mischievous doing. The direction, acting, production values and color photography are first-rate:—

With the repeal of prohibition, Broderick Crawford, a big-time bootlegger, decides to turn his brewery into a legitimate enterprise at the urging of Claire Trevor, his brassy but devoted wife. Charles Cantor, Sheldon Leonard and Joe Vitale, his loyal henchmen, become his salesmen, but his beer proves too vile to sell. He soon finds himself broke, and the bank starts pressing him to pay off a \$497,000 mortgage on the brewery. Meanwhile Virginia Gibson, his daughter, becomes upset over her romance with Bill Hayes, a playboy with an aversion for work. Putting up a bold front, with a view to raising some quick money, Crawford takes his family to a rented mansion in Saratoga Springs for the racing season. His three henchmen go along as house servants, accompanied by Louis Lettiere, a tough six-year-old orphan, whom Crawford had adopted for the summer. They arrive at the mansion just as four bandits, who had taken refuge in the house after robbing the resort's biggest bookie of \$500,00, are killed by Henry Morgan, a fifth bandit. Little Louis grabs the satchel with the money before Morgan can make off with it, and hides it in a chandelier. When Crawford and his boys discover the four corpses, they decide to distribute them on the lawns of four people they disliked intensely. But when the henchmen learn that a reward of \$10,000 was being offered for each bandit, dead or alive, they quickly retrieve the bodies. All this happens while a big party is in progress at the mansion, to which had been invited many underworld characters. To complicate matters, Virginia's boy-friend, who had become a state trooper, shows up with his socialite mother, who is horrified by the type of family her son wants to marry into, and who becomes hysterical when she keeps bumping into the corpses. Discovering that little Louis had the stolen money, Crawford uses it to impress the bank officials, who too, were at the party, with his ability to pay up the mortgage; they quickly sign an agreement to extend the due date. This move, however, implicates Crawford in the holdup. He finally settles the matter by claiming that the bandits were alive in a closet upstairs, and by inducing his prospective son-in-law to empty his gun into the closet containing the bodies, thus making it seem as if he had bagged the bandits. The reward money finances Hayes' marriage to Virginia, while Crawford, having succeeded in extending the mortgage, resumes his "legitimate" career.

It was produced by Louis F. Edelman, and directed by Roy Del Ruth, from a screenplay by James O'Hanlon, based on the play by Damon Runyon and Howard Lindsay.

Suitable for all.

### **"Babes in Bagdad" with Paulette Goddard, Gypsy Rose Lee and Richard Ney**

(United Artists, Dec. 7; time, 79 min.)

Mediocre. As indicated by the title, it is an Arabian Nights type of picture, but there is not much in it that can be recommended, for it is amateurish on all counts—writing, direction and acting. Even the color photography, described as Exoticolor, is decidedly inferior. The "hokey" story is a mixture of straight melodrama and what appears to be an attempt at satire, but as presented the net result is more ludicrous than entertaining. Its box-office worth will depend on how well the exhibitor exploits the fact that Paulette Goddard and Gypsy Rose Lee head a bevy of harem beauties in the usual revealing costumes.

The story centers around a revolt in the harem of John Boles, the Kadi of Bagdad, instigated by Paulette, his newest bride, the gift of Bagdad's crooked tax collector and in-

tended to replace Gypsy as Boles' favorite. Paulette goads Gypsy into complaining to the Caliph about the lot of harem women. The Caliph turns the complaint over to Richard Ney, his godson, who believed that women were the equal of men, and who, contrary to custom, desired only one wife. The Caliph and Ney enter a wager under which Ney must settle down with a conventional harem if he fails to help Gypsy outwit Boles within ten days. Ney then works out a plan with Paulette and Gypsy. Posing as a magician, he wins Boles' confidence and, in a series of wild adventures, not only prevents him from completing his union with Paulette, but also tricks him into performing a marriage ceremony between Paulette and himself. Additionally, he drugs Boles, cuts his beard, and deposits him in the market place as a beggar. Boles' efforts to convince everyone that he is the Kadi are fruitless until Gypsy, feeling sorry for him, gives him due recognition. Boles then attempts to punish Ney, Paulette and Gypsy, but all are saved by the timely intervention of the Caliph, and it ends with Boles becoming a penitent ruler, devoted only to Gypsy, while Ney keeps Paulette as his sole wife. Worked into the complicated proceedings is a sub-plot in which Ney puts an end to the crookedness of the tax collector.

It was produced by Edward J. and Harry Lee Danziger, and directed by Edgar C. Ulmer, from a screenplay by Felix Feist and Joe Anson.

Harmless for the family.

### **"Tropic Zone" with Ronald Reagan, Rhonda Fleming and Estelita**

(Paramount, January; time, 94 min.)

A pretty good action melodrama, with romance and comedy, photographed in Technicolor. The story itself is ordinary, but those who are primarily interested in fast and exciting action will not be disappointed on that score, for there is plentiful action as well as thrills, provoked by the fights between the heroic and villainous elements. Ronald Reagan fills the role of the hero in good style, and Rhonda Fleming, who more often than not appears in a revealing costume, makes a fetching heroine. Estelita shows fine acting ability as a cabaret entertainer. The natural scenery of Central America, enhanced by the color photography is a treat to the eye. The film's depiction of the gathering and shipment of banana crops should prove of great interest to movie-goers:—

Rhonda, independent owner of a banana plantation in Puerto Barranca, is threatened with failure because of the monopolistic tactics of John Wengraf, a large owner, who owned the only export ship in the area and who refused to carry the output of the independent growers, on whose plantations he had designs. Reagan, escaping from a political feud in nearby Guatara, is smuggled into town on a plane piloted by Noah Beery, his pal, accompanied by Estelita, who had become enamored of him, and who entertained at a gambling casino owned by Wengraf. Learning that Reagan is an expert plantation manager, Rhonda persuades him to become her foreman in place of Grant Withers, who constantly drank on the job. Reagan proves to be an expert manager, and he and Rhonda fall in love. But complications arise when Wengraf, learning that there is a price on Reagan's head, uses the knowledge to compel Reagan to resort to tricks that would force Rhonda to sell her plantation to him (Wengraf). In the events that follow, Wengraf's hoodlums, led by Withers, launch several attacks on Rhonda's workers, but each time they are repelled by Reagan, who quiets Wengraf's suspicions by assuring him that his attitude was intended to gain Rhonda's confidence. Meanwhile Reagan had dispatched Beery to wangle a contract from a fruit company in Guatara, and Beery returns with a contract calling for eight thousand banana stems to be delivered at the dock on the following morning. Beery also informs Reagan that he was no longer a political outcast because of a change in the Guatara government. Reagan organizes the independent growers and they work all night to prepare the banana cargo. Wengraf, in a last desperate move to save his monopoly, locks the gates to the wharf, but Reagan crashes through with a heavy truck and delivers the cargo on time. It ends with Rhonda and Reagan embracing, while Estelita turns to Beery.

William H. Pine and William G. Thomas produced it, and Lewis R. Foster wrote the screenplay and directed it, from a novel by Tom Gill.

Unobjectionable for the family.



### "Meet Me at the Fair" with Dan Dailey and Diana Lynn

(Univ. Int'l, January; time, 87 min.)

A good mass entertainment. Photographed in Technicolor, and set in 1904, it is a pleasant mixture of comedy and drama, with deep human appeal. Moreover, it has an abundance of enjoyable musical interludes, which are cleverly interpolated so as not to interfere with the action. Dan Dailey is very effective as a good-natured, itinerant medicine man, and his efforts to aid an orphaned youngster who had run away from a grim orphanage are particularly appealing. The manner in which he exposes a crooked political gang that had appropriated the orphanage funds is both comical and exciting. Young Chet Allen, as the orphan, is a handsome youngster with a beautiful soprano voice that reminds one of Bobby Breen. His rendition of "Ave Maria" is a highlight of the film. Outstanding, too, is Carole Mathews, as a kind-hearted, shapely saloon entertainer, who delights one with her snappy song-and-dance routines. A most winning portrayal is turned in by "Scat Man" Crothers, as Dailey's kindly helper who, too, puts over several of the songs with a bang. Diana Lynn, as a prim welfare worker who wins Dailey's heart, is pleasing:—

En route to his next engagement, Dailey, owner and star attraction of a medicine show, picks up young Chet, an orphan, who had run away from the delapidated, cruelly-operated Springville Detention Home. He becomes attached to the lad and decides to hide him in the wagon. Diana, a welfare worker investigating the intolerable conditions at the Home, learns that Chet had been picked up by Dailey and reports the matter to Hugh O'Brian, the district attorney and her fiance, who was up for re-election with the backing of Rhys Williams, a crooked politician who had been making personal use of monies appropriated for the Home. Fearing that unfavorable publicity about the Home will hurt them, Williams and O'Brian attempt to bribe Dailey into returning the boy, but Dailey makes it appear as if he knew nothing about Chet. To assure Chet's freedom, Dailey persuades Carole, an old friend, to hide him. When an elderly couple posing as distant relatives of Chet seek to adopt him, Diana persuades Dailey to surrender the boy. The adoption, however, proves to be a trick engineered by Williams to recapture the boy. Infuriated, Dailey blames Diana for the frame-up, although she knew nothing about it. Determined to rescue Chet, Dailey, accompanied by Crothers, his negro assistant, goes to the Home and, failing to find Chet, release eleven other orphans. Meanwhile Diana gives O'Brian the gate and manages to obtain Chet's release herself. At a pre-election celebration, where Williams entertains the Governor of the state, Dailey interrupts the proceedings to expose the corruption of Williams' regime and the foul conditions at the Home. The Governor takes the matter in hand, pitches William and O'Brian out of politics, and arranges for the home to be rebuilt. He also gives Dailey permission to adopt Chet, and Dailey promptly asks Diana to become Chet's mother.

It was produced by Albert J. Cohen, and directed by Douglas Sirk, from a screenplay by Irving Wallace, based on the novel "The Great Companions," by Gene Markey. Fine for everyone.

### "Hiawatha" with Vincent Edwards, Yvette Dugay and Keith Larsen

(Allied Artists, Dec. 28; time, 80 min.)

Walter Mirisch, the producer, and Kurt Neumann, the director, have turned out a fine job in "Hiawatha," which has been photographed by the Cinecolor process. With only the famous Henry Wadsworth Longfellow poem as the basis, they saw to it that Arthur Strawn and Dan Ullman, the screenplay writers, provided them with a good story, one that offers adequate action and excitement yet still retains a poetic quality that holds one's interest throughout. All the characters are Indians, and the only villain is a young brave who is so jealous of the hero that he tries to stir up a war between peaceful tribes, to satisfy his own ambitions. It is an ideal entertainment for the family, particularly the youngsters, all of whom have read this classic poem in school. The color photography is very fine, particularly where there is natural scenery in the background:—

Fearing that the neighboring Illinois and Dacotah tribes may war against them, the peaceful Ojibway Indians send out scouting parties. One party, headed by Pau Puk Keewis (Keith Larsen), a bitter young brave eager for battle, goes to the Illinois country, while the other, headed by Hiawatha (Vincent Edwards) goes to the Dacotah territory. There,

Hiawatha is mauled by a bear, and his life is saved by Lakku (Stephen Chase), an arrowmaker for the Dacotahs. Minnehaha (Yvette Dugay), Lakku's daughter, and Hiawatha fall in love, and when he departs he pledges to return to marry her. He carries with him several Dacotah arrows as a gift of peace to his chief. Meanwhile Pau Puk Keewis, the hothead, had killed several Illinois Indians. Seeking revenge, the Illinois attack the Obijways, but the Obijways, forewarned by Hiawatha, repel the attackers. Because of Hiawatha's love for a Dacotah maiden, Pau Puk Keewis inspires mistrust of the Dacotahs' peaceful intentions. In the meantime Hiawatha marries Minnehaha. Complications arise when Chibiabos (Gene Iglesias) is found dead from a Dacotah arrow. To avenge the murder, Hiawatha sets out to kill Mudjekeewis (Stuart Randall), the Dacotah chief, who, Hiawatha had learned, is his missing father, who had disappeared after his birth. During the fight Hiawatha realizes that he cannot kill his father, and he reveals his identity. His father convinces him that no Dacotah had killed Chibiabos, and later Hiawatha proves that the deed had been committed by Pau Puk Keewis to foment a war. Hiawatha engages Pau Puk Keewis in a knife battle and slays him, after which he and Minnehaha rejoice when their respective tribes set out to establish peace among all the tribes.

### "Angel Face" with Robert Mitchum, Jean Simmons and Mona Freeman

(RKO, January; time, 90 min.)

A drab, unpleasant melodrama that will have to depend on the marquee value of the players. Centering around a beautiful but neurotic woman whose hatred for her stepmother results in the murder of several people, including her own suicide, the story is thin, unconvincing and slow-paced, offers few surprises and is only moderately interesting. No sympathy is felt for any of the principal characters, not even the hero. The performances are generally good, with Leon Ames registering strongly as a shrewd criminal lawyer, but the unscrupulous methods that he employs to thwart law and justice makes for a portrayal that may very well draw protests from the bar associations:—

Robert Mitchum, an ambulance driver, meets Jean Simmons when he answers an emergency call to her mountain-top home, where Barbara O'Neil, her stepmother, had been overcome by gas from a jet left open mysteriously. Attracted to Mitchum, Jean follows him back to the hospital. He breaks a date with Mona Freeman, his sweetheart, to take Jean dancing, and he learns from her that she adores Herbert Marshall, her father, and loathes her stepmother. Jean persuades Mitchum to quit his job to become the family chauffeur. By this time Mona breaks her engagement to Mitchum, and he carries on a romance with Jean. One day Barbara decides to drive to town herself, and Marshall asks to go along. As she steps on the starter, the car hurls backwards and plunges over a cliff, killing them both. Jean, who had tampered with the car, is distraught over the unintentional murder of her father. She is arrested for the crime, and certain circumstantial evidence implicates Mitchum. Ames, engaged to defend Jean, convinces Mitchum that the only way to beat the murder charge is for him to marry Jean. He does this against his will. Both are acquitted after a long trial, but Mitchum, convinced of Jean's guilt, decides to leave for Mexico to divorce her. Upset by his decision, Jean lures him into her car on the pretense of driving him to the bus depot. She quickly puts the car in reverse, sending herself and Mitchum to death over the same cliff where her parents died.

It was produced and directed by Otto Preminger, from a screenplay by Frank Nugent and Oscar Millard, based on a story by Chester Erskine.

Adults.

### THE OBJECTIONABLE PARTS OF THE DISTRIBUTORS' ARBITRATION DRAFT

(Continued from back page)

exhibitor if it considers the terms satisfactory.' What I said above in reference to (iv) applies here. We tried to limit the competition to those who showed enough interest in the pictures to make an initial offer; the distributors apparently want to make the rejection of bids the occasion for enlarging the competition and, possibly, a cloak for favoritism and discrimination.

"(viii) If no offers are submitted, the distributor may license the picture to any exhibitor it chooses upon terms acceptable to it."

(Continued next week)



most controversial provisions in the plan," appears in the section under "runs" as follows:

"Runs means the successive exhibitions of motion pictures in a given area, first run (except the first exhibition in any city of feature pictures not then generally released and not to exceed two pictures per distributor per year and except preview exhibitions of pictures not then generally released in theatres for only a single performance thereat) being the first exhibition in that area, second run being the next subsequent exhibition therein, and so on."

Commenting on this definition, Mr. Myers had this to say:

"If all nine national distributors sign the agreement this would mean a maximum of 18 pre-release pictures a year. At the present time there is no limitation on the number of pre-release pictures. Some exhibitors seem to feel that the Government decree has some bearing on the question. That decree does forbid the fixing of admission prices by express or implied agreement between the distributor and the exhibitor. But the Department of Justice, as presently constituted, holds the view that the injunction is not violated merely because a distributor exacts so high a film rental as to force an exhibitor to raise his prices. Whether the "new" Department of Justice would take a different position is highly speculative."

"There is another aspect of the matter to which you should give close attention. In the conference and in correspondence with Mr. Yamins and others I have expressed the view that the above-quoted language says what it means and means what it says, namely, that the pre-release status of the picture extends only to the first run in any given area. In other words, that after such a picture has had its pre-release run, any further exhibition constitutes a general release and the picture no longer enjoys a pre-release status. The significance of this will be made clearer in the discussion under the next heading—Competitive Bidding."

The draft's provisions on competitive bidding, which Mr. Myers termed "by far the most difficult problem dealt with by the conference," seems to have aroused the most criticism in his analysis. "The plan," he said, "represents a compromise hammered out after a long and exhausting effort. It includes some infirmities from our point of view and embodies (by reference) the controversial definition of 'runs.' Because of their importance, I will set forth the controversies that may be arbitrated rather fully."

"The first provision really applies to competitive bidding the same 'fair opportunity' requirement that we have noted under the preceding heading, but in different language. It provides that the Local Tribunals shall have jurisdiction of the complaint of an exhibitor that—

"A. a distributor in licensing feature motion pictures by means of competitive bidding, licensed to another exhibitor operating . . . (a competing theatre) . . . a feature or features, on which complainant also made an offer, which license was made otherwise than theatre by theatre, solely upon the merits and without discrimination in favor of such competing theatre."

"Paragraph B started out bravely as a curb on competitive bidding but the protection it pretends to afford has been weakened by the exceptions upon which the distributors have insisted. It confers on the Local Tribunals jurisdiction over a complaint by an exhibitor that—

"B. a distributor has instituted competitive bidding (except as to the pre-release pictures referred to in Section 2 of this Article) in any competitive area or situation except

"(i) on the written request of one or more of the exhibitors in any such area or situation; or

"(ii) upon the written request of an exhibitor in any area or situation for a run of a picture or pictures which the distributor is proposing to license on such run to another exhibitor or exhibitors in such area or situation; or,

"(iii) to comply with the judgment, decree or order of a court of competent jurisdiction; or,

"(iv) in good faith to protect itself where it has reasonable grounds to believe that there is collusion among exhibitors in such area or situation in the licensing of its pictures."

(Ed. Note: In a footnote Mr. Myers pointed out that the exhibitor representatives strenuously opposed Clause (ii), insisting that bidding should be instituted only upon a specific request therefor. He added that counsel for the exhibitors notified the distributors that they would express to their respective clients the view that this exception seriously impaired Subparagraph B and would open the way for the spread of bidding.)

"With regard to the incorporation in this section of the pre-release pictures, let me say that I stand on a literal interpretation of the language; but if there is any doubt about

this, then that doubt should be removed by re-writing the section. The reference to the pre-release pictures, in my judgment, imports into Paragraph B those pictures in the context and status in which we find them in the section dealing with runs. In other words, I construe this reference to those pictures to mean that the distributors can institute bidding in respect of them only for the pre-release (i.e., first) run and that they cannot initiate bidding as to those pictures after such pre-release exhibition."

"If contrary to my view the reference to the pre-release pictures means, or if the distributors claim that it means, that after a picture has been given its pre-release (first) run in any city, the distributor is free to require bidding on all subsequent engagements, then this provision will afford no remedy for one of the worst of the current abuses."

"Paragraph C, in effect, sets up a code of fair practices governing bidding, including some needed reforms, but is marred by deviations from the August 20 draft which will be noted as we go along. It makes subject to arbitration the complaint of an exhibitor that a distributor has breached any of the following rules:

"(i) the invitation for an exhibitor to submit an offer shall specify a closing date for bids which shall not be less than seven days after the mailing of the invitation "and only offers or revised offers submitted in pursuance of such invitation, received on or before the closing date, shall be considered."

(Ed. Note: Mr. Myers has changed the text of Clause (i) in a few instances in the interest of brevity.)

"In place of the words included in quotation marks the August 20 draft said simply: 'after which no offers submitted in pursuance of such invitation shall be received.' I understood that it was the purpose to make it impossible for exchangemen to notify favored bidders of the offers made by others so they may revise their bids and secure the pictures. True, the bids will not be opened until after the closing date, and interested exhibitors may attend such opening, but all possibility of unfairness would be eliminated by requiring the parties to make firm offers and that is what the August 20 draft was designed to accomplish."

"(ii) The distributor on the first business day following the closing date shall open all bids at its exchange at an hour to be designated in the invitation."

"(iii) Any exhibitor in submitting an offer may request in writing that all offers competitive with his own shall be revealed to the participating exhibitors (or such as may care to avail themselves of the privilege) when and where the same are opened, but before an award of the picture has been made."

"(iv) Nothing in this section shall compel a distributor to accept an offer which he considers to be inadequate and the distributor may reject all offers. When all offers are rejected the notice shall state the reason therefor and the picture shall then be made available to exhibitors, including those previously participating, for new offers."

"This marks another departure from the August 20 draft which provided that, in case of the rejection of all bids, the pictures 'shall be made available for a new offer, but only to those who submitted an offer in the first place.' The purpose of the exhibitor representatives at all times was to limit, not increase, competitive bidding. Under the distributors' wording they could, if so minded, reject all the offers first submitted and then bring all the theatres in the city into competition for the picture, Paragraph B to the contrary notwithstanding."

"(v) Only offers in writing can be considered."

"(vi) The distributor within 14 days after the closing shall announce acceptance to the maker of the accepted offer or announce to all bidders the rejection of all offers."

"Clause (vi) is new and apparently was inserted by the distributors to supply an omission in the earlier drafts. In the event a bid is accepted, it merely provides for notice to the successful bidder. To assist the others in their booking, or to take timely action if any of them feels that he has been discriminated against, it seems to me the unsuccessful bidders also should be notified when an award is made."

"(vii) If new offers are also rejected, the distributor may thereafter negotiate with the exhibitor making the best offer and license the motion picture to him; or the distributor may negotiate with and license the picture to such other exhibitor as he may choose."

"Here again something new has been added. The August 20 draft merely provided that if all offers are again rejected, 'the distributor may thereafter negotiate with the exhibitor making the best offer and award the motion picture to such

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### THE OBJECTIONABLE PARTS OF THE DISTRIBUTORS' ARBITRATION DRAFT

(Concluded from last week)

Continuing his analysis of the competitive bidding section of the distributors' arbitration draft, Mr. Abram F. Myers had this to say:

"An added paragraph to the effect that the rules and principles set forth in this section 'shall have application only in arbitration proceedings under this section' is not very clear. I assume it to mean that the rules shall be used only as a basis for arbitration proceedings and not for action in the courts. The language may be too broad inasmuch as it is conceivable that a legal action might be based on the principles of the section without invoking the section itself. In other words, gross discrimination practiced through bidding might constitute a ground of action under the Sherman Law. I do not think the New York Court, in approving an arbitration system, should say that the 'principles' of the section could not be availed of in an action not based squarely on this code of fair trade practices . . .

"Coming now to the awards in competitive bidding cases, the clear and simple language of the August 20 draft has been supplanted by gobbledygook and one important provision has been mislaid. The distributors insisted that for first offenses they should not be liable for damages. In other words, that on the first complaint by a particular exhibitor on a particular charge under this section, the arbitrators could only enter a cease and desist order, and that is what the draft provides. Except that, in the process of expanding two short paragraphs into two long ones, the distributors omitted to empower the arbitrators to enter a cease and desist order for violation of Paragraph A.

"In second offense cases the arbitrators may award damages except that they may award exemplary damages only in cases under Paragraph A; that is, in cases having an anti-trust angle.

"The distributors insistence that there be no infringement of their right to price their products made necessary the inclusion of provisions to the effect (a) that there should be no award against them if the bidding was conducted fairly in accordance with sound business practice with 'no apparent purpose to discriminate' and (b) that in the absence of any showing of irregularity or purpose to discriminate 'the arbitrators shall not attempt to substitute their judgment for that of the distributor as to which was the best offer.'"

On the subject of "forcing pictures," both the distributors' draft and the October 21 draft provide for the arbitration of controversies arising upon the complaint of an exhibitor that (a) a distributor has "directly or in any manner" conditioned the license of a feature or group of features upon the complainant's licensing one or more other features or one or more short subjects, newsreels, trailers or serials (called "shorts") or one or more re-issues, westerns or foreigns (called "foreigns"); or (b) the distributor has "directly or in any manner" refused to license to the complainant a particular feature or group of features except upon the condition that he also license one or more other features, shorts or foreigns.

The "weakness" in the above provision, according to Mr. Myers, "is that it does not in plain language go to the heart of the evil in regard to bidding. Sales representatives no longer condition the licensing of one picture upon the licensing by the exhibitor of additional product. They have been taught not to do that. What they do, when they find the exhibitor wants to license some but not all of the pictures offered, is to raise the price of the desirable ones to a point where the exhibitor finds he can make a more advantageous deal by taking them all. In other words, instead of direct forcing, we have forcing by price differentials.

"A provision by Allied representatives which attacked

the practice in so many words was rejected by the distributors. In this they were consistent because, as I have said, they are dead set against submitting to arbitration controversies that hinge on the question of price. They are willing to write in the words 'directly or indirectly' or 'directly or by any means' and we chose the latter. I feel that indirect forcing by price differentials is forcing 'by any means' and would expect fair minded arbitrators to accept that view. I do not need to remind you, however, that an argument is an unsatisfactory substitute for a clear-cut provision."

One of the principle objectives of the proposed arbitration system is to reduce the flood of litigation that is currently plaguing the distributors, but it is generally conceded that an arbitration system, to be attractive to aggrieved exhibitors, should create suitable substitutes for the other remedies available to them under existing law. One of the important remedies, of course, if an exhibitor foregoes his right to sue for treble damages under the anti-trust laws, is for the arbitration system to provide for damage awards that would be commensurate with the injury sustained by him.

Article III of the distributors' draft, as well as of the August 21 draft, provides for the award of damages, but because of the limitations placed on the awards Mr Myers is inclined to believe that the vast number of lawsuits being filed against the distributors, particularly cases involving large sums of money, will not be curbed to an appreciable degree. This is what he had to say on the subject in his analysis:

"In order to recover damages an exhibitor must ask for them in his original complaint. In all cases in which the arbitrators find that the complainant is entitled to damages they may award actual damages.

"Actual damages are defined as 'such sums of money . . . as shall equal the actual loss proved to have been sustained by (the) exhibitor as a result of respondent's acts.'"

"Except in cases involving violations of the competitive bidding rules and contract violations (which were deemed not to have an antitrust angle), the arbitrators may also award exemplary damages.

"Exemplary damages are in addition to the actual damages but they may not exceed the amount of the actual damages so awarded."

"Exemplary damages may be awarded only in cases where the arbitrators find that the respondent's acts resulting in the damage were done 'with the deliberate purpose to injure the complainant or in wilful disregard of the probable harmful consequences to the complainant.'"

"Thus in cases involving an antitrust angle the plan would substitute for the Sherman Act's mandatory treble damages an assurance of only actual damages and speculative exemplary damages not exceeding the actual damages; in other words, double damages will be the most that can be hoped for.

"Even in the strongest cases the recovery stands to be reduced depending upon whether the co-conspirator—the predominant circuit or other exhibitor—who joined in inflicting the injury, sees fit to intervene and thereby becomes liable for a share of the damages or remains aloof, leaving the defense—and liability—on the distributors' doorstep.

"When such co-conspirator does not intervene and the arbitrators in awarding damages to the complainant find that it was 'associated in the act or acts causing (the) damage,' they are required to deduct from such award an amount which, in their judgment, will cover the damages caused by such co-conspirator.

"The reason for the foregoing is that in a court action the plaintiff can and almost invariably does sue the exhibitor co-conspirators as well as the distributors and such

(Continued on back page)



### **"Torpedo Alley" with Mark Stevens, Dorothy Malone and Douglas Kennedy**

(Allied Artists, Jan. 25; time, 84 min.)

Good. The theme is the life of a submarine crew during hostilities, and it has been produced so realistically that one feels as if present at real-life occurrences. There is, for example, the torpedoing of a Japanese warship, with the subsequent depth-bombing of the submarine by Japanese destroyers. The orders given by the submarine commander during the torpedoing, and the fright experienced by the crew because of the exploding depth charges, are depicted so naturally that one feels as if he himself is in the submarine. A good part of the production was filmed at the U.S. Navy submarine base at New London, Connecticut, and the scenes depicting the difficult lessons and training undergone by the men should prove highly interesting to the general public. The story, too, holds one's attention well, and there is a strong romance. The acting is very good, and the behavior of the characters does credit to the Navy:—

Mark Stevens, a Navy pilot, is saved at sea by a submarine after he freezes at the controls and crashes, causing the death of his two crewmen. He grounds himself as a result of the crash and returns to civilian life. Unable to find a suitable job, he re-enlists at New London for submarine duty. He had been drawn to the base by the fact that Dorothy Malone, a Navy nurse, with whom he had fallen in love, was stationed there with her father, Charles Winninger, a Warrant Officer about to be retired. At the base, Stevens renews acquaintances with James Millican, skipper, and Douglas Kennedy, engineering officer, of the submarine that had rescued him. Dorothy, who had been Kennedy's "steady" girl for several years, begins to doubt that she really loves him when Stevens pursues her romantically. With the advent of the Korean war, Millican and Kennedy are given a submarine and instructed to choose their own crew. They take Stevens and Bill Williams, his friend, as members of their officers' group. During the cruise, fire breaks out in the torpedo room and Stevens, at the risk of his life, puts it out. His heroism wins him a commendation. He proves his courage again when he, together with Kennedy and two other volunteers, sneaks ashore on the Korean coast and blows up a railroad tunnel used by the enemy to transport supplies. Stevens and Kennedy are wounded in the effort, while the other two lose their lives. They are finally rescued by the submarine and taken to a hospital ship, where Dorothy is on duty. There, Dorothy and Stevens realize that their love is real. The understanding Kennedy takes his loss like a man, and immediately starts eyeing one of the other nurses, a voluptuous blonde.

Lindsley Parsons produced it, and Lew Landers directed it, from a story by Sam Roeca and Warren Douglas.

Good for everyone.

### **"The Pathfinder" with George Montgomery and Helena Carter**

(Columbia, January; time, 78 min.)

A pretty good outdoor melodrama, photographed in Technicolor. The fact that the story is based on a James Fenimore Cooper classic may help to draw the ticket buyers, for Cooper's works have been read and reread in schools. The action is fairly swift, holding the spectator's attention pretty well throughout. There are, of course, heroics, in which the life of George Montgomery, the hero, is placed in jeopardy. The same is true of Helena Carter, as the heroine. The story deals with the efforts of both the English and the French to acquire American territory. The French are presented as the villains. Among the Indian tribes, the Mingos, a branch of the Iroquois, are the villains, the Mohicans being presented as the peaceful tribe. The color photography is fine, adding glamor to the action, which takes place in 1754:—

With both the English and French seeking to gain control of territory around the Great Lakes, the Mohicans form an alliance with the English while the Mingos throw in with the French. Montgomery, a white man reared by Indians, remains neutral in the conflict until the Mingos destroy a

Mohican village. Shocked at the horrible slaughter, Montgomery visits Walter Kingsford, the English commander at Fort Blaine, and consents to do espionage work at St. Vincente, supply center of a string of forts held by the French in the Lake Ontario region. The plan called for Montgomery to accept a scout job from the French at St. Vincente, and to relay important information to the English. Since he spoke no French, Helena is assigned to him as an interpreter. Helena had come to Fort Blaine originally to marry Bruce Lester, an British officer who had taken to drink and had become a renegade, marrying the daughter of an Indian chief. On the way to St. Vincente, Montgomery and Helena fall in love. Posing as a French girl stranded by an Indian raid, Helena is greeted enthusiastically by Stephen Bekassy, the French commander, who is delighted also to secure the services of so famous a scout at Montgomery. The two begin to gather and relay information to the English, and Montgomery, aided by Jay Silverheels, a Mohican brave, blows up the only road that the French could use for their ammunition supply trains. Matters become complicated when Lester, who had arrived to make a mercenary alliance with the French, threatens to expose Helena unless she is nice to him. While Helena spars for time, Silverheels, by inserting gunpowder in logs used for a barbecue, creates a diversion that enables Montgomery to invade Bekassy's office to secure defense plans. He is surprised there by Lester and captured. He and Helena are exposed as spies, but before they can be shot the English attack and capture St. Vincente, rescuing both of them.

Sam Katzman produced it, and Sidney Salkow directed it, from a screenplay by Robert E. Kent.

Suitable for all.

### **"The Redhead from Wyoming" with Maureen O'Hara and Alex Nicol**

(Univ.-Int'l, January; time, 80 min.)

A good western melodrama, photographed in Technicolor. There is nothing unusual about the story, which revolves around a greedy man who incites strife between the cattlemen and settlers for his own profit. An attempt has been made to build the action to appear different from that of the average western, but the novelty is not startling. The pace is swift, however, and the action holds the spectator's interest alive, for there is considerable shooting and some killings. The name of Maureen O'Hara should, of course, help to attract other than the usual western-picture fans. The direction and acting are good, and the color photography fine:—

William Bishop, a crooked promoter of Sweetwater, Wyoming, and Stacey Harris, an outlaw, work together to foment a range war between cattlemen and settlers of the region so that they may rustle cattle and put the blame on the settlers. Bishop persuades Maureen O'Hara to open a saloon and gambling house, and to operate a clearing house for unbranded cattle rounded up by the settlers. His true purpose was to market the cattle he rustles. Sheriff Alex Nicol, who had been trying to prevent a range war, is attracted to Maureen, but he finds reason to suspect her of being mixed up with Bishop and Harris in the rustling activities. Realizing that she had been tricked, Maureen tries to break off with Bishop, but he warns her that she already had incriminated herself. Her fear of Bishop prevents Maureen from telling Nicol what she knows about the rustling, but to help Nicol end the range war she suggests that the settlers form a corporation to round up and sell stray cattle legally. Nicol finances the idea, which proves highly successful, but complications arise when Maureen is charged with rustling and murder by the cattlemen, the result of a frame-up by Bishop. Nicol is compelled to jail her, but the settlers, believing in her innocence, free her. Meanwhile Nicol learns that Bishop planned to promote a pitched battle in town between the settlers and cattlemen, so that Harris and his henchmen could attack and destroy both factions. Nicol exposes Bishop and induces the cattlemen and the settlers to join forces in a clever scheme that wipes out the outlaws when they ride into town. Maureen shoots and kills Bishop when he tries to escape, then convinces Nicol that she means to settle down with him on a homestead.

Leonard Goldstein produced it, and Lee Sholem directed it, from a story by Polly James, who collaborated on the screenplay with Herb Meadow.

Harmless for those who do not object to too many killings.



### **"Never Wave at a WAC" with Rosalind Russell, Paul Douglas and Marie Wilson**

(RKO, January; time, 87 min.)

"Never Wave At a WAC" is the type of situation comedy that should go over well with the general run of audiences. Its entertainment qualities, however, are owed almost entirely to Rosalind Russell's breezy performance, for the story itself is thin. Miss Russell is as imperious-looking and youthful as ever, and her experiences when she enlists in the WACS to further her social and romantic ambitions will provoke much laughter. Marie Wilson, too, contributes much to the comedy in her usual role of a not-too-bright girl. The action has some slow spots, but on the whole it moves along at a snappy pace and keeps one interested and amused all the way through. Most of the comedy stems from Miss Russell's belief that she will be given a commission upon reporting for duty, and from her disillusionment and discomfort over being treated as just another recruit. The dialogue is particularly bright:—

Rosalind, a haughty Washington hostess and daughter of Charles Dingle, a Senator, is disturbed when she learns that her current boy-friend, William Ching, an Army colonel, had been transferred to Paris, and that Hillary Brooke, her social and romantic rival, had secured a commission in the Women's Army Corps and was to accompany Ching. She decides to enlist in the WACS and instructs her father to get her a commission so that she, too, can go to Paris. At the recruiting station, Rosalind strikes up a friendship with Marie Wilson, a burlesque queen, who had enlisted to get away from men. Unaware that her father had decided that WAC training would be good for her, Rosalind, upon her arrival at the WAC training station at Fort Lee, Va., is puzzled when she receives neither special attention nor a commission, and is treated as just another recruit. She soon learns that her father had tricked her, and resigns herself to the rigors of basic training and Army life. Paul Douglas, her ex-husband, shows up at the base to test Army clothes made from special material he had developed, and he requests six WACS to make the tests. When he sees Rosalind, he devilishly requests that she be one of the six. Thereafter he gleefully subjects her to all sorts of severe tests under conditions of ice, snow, wind and rain, until Rosalind, exasperated, slaps his face and asks to be separated from the service. Douglas, regretful, attempts to explain her action to the hearing board, but Rosalind, having admitted that she would never make a good soldier, leaves the board no alternative but to release her. On the eve of her departure, Rosalind and Douglas help celebrate Marie's engagement to Lief Erickson, a sergeant. They realize that their love had not died when he informs her that he is leaving for Korea. The following morning, Ching, who had returned from Paris, arrives to drive Rosalind home, but she decides to reenlist in the hope that she will make the grade this time and be sent to Korea.

Frederick Brisson produced it, and Norman Z. McLeod directed it, from a screenplay by Ken Englund, based on a story by Frederick Kohner and Fred Brady.

Suitable for the family.

### **"The Member of the Wedding" with Julie Harris and Ethel Waters**

(Columbia, no rel. date set; time, 91 min.)

Based on the award-winning Broadway stage play of the same name, the appeal of this actionless drama will be limited to intellectuals who patronize art houses. It is much too somber and talky for the general run of movie-goers, most of whom will fail to comprehend the vague ravings and rantings of a neurotic, lonesome 12-year-old girl, around whom centers the story of the emotional growing pains of an adolescent. Julie Harris, as the motherless adolescent given to tantrums and temperament because of her tortured desire for companionship, turns in a compelling performance. Physically, however, she looks older than a 12-year-old, and the dialogue she speaks frequently seems more apt to come from the lips of a grown woman rather than from a child. Ethel Waters, too, turns in a sensitive performance as the youngster's philosophical but equally lonesome Negro mammy. The pace is extremely slow, for it is all talk and no action, with most of the story taking place in the uninviting kitchen of a ramshackle Southern home. It is, in fact, more like a photographed stage play than a motion picture.

The story depicts Julie as a sort of frustrated tomboy who lacks the companionship of girls of her own age, and who is tortured by the fact that other people "belong" to some-

one or something, while she has no such relationship. She becomes excited over the approaching wedding of Arthur Franz, her GI brother, and Nancy Gates, and decides that she will "belong" to them, planning to accompany them on their honeymoon and to live with them thereafter. She indulges in fantastic daydreams about her future, despite Miss Waters' warnings that she cannot go on the honeymoon and is headed for disillusionment. After the wedding ceremony, Julie hides in the back seat of the honeymoon car and refuses to leave when the honeymoon couple gently tell her that they want to be alone. Her father, less gentle, pulls her out of the car. Stunned by this rejection, she packs her suitcase and runs away at night. Unable to find transportation at that late hour, she wanders through the worst section of town, where she has a frightening experience with a drunken young soldier who tries to take advantage of her. She rushes back home before her absence is noticed. The experience of the wedding and her runaway attempt, coupled with the tragic death of a younger cousin, has a decided effect on Julie, and before long she falls into normal adolescent ways by becoming friends with a girl and a boy of her own age. Worked into the story, in a vague manner, is the trouble that comes to Miss Waters because of the scrapes gotten into by James Edwards, her shiftless, trumpet-blowing foster brother.

It is a Stanley Kramer Company production, directed by Fred Zinnemann from a screen play by Edna and Edward Anhalt, the associate producers, based on the book and play by Carson McCullers.

Unobjectionable morally.

### **"Battles of Chief Pontiac" with Lon Chaney, Lex Barker and Helen Westcott**

(Realart, no rel. date set; time, 74 min.)

An ordinary program picture. The players are all experienced, but they are not given much of a chance by the weak story and the equally weak direction. Its greatest weakness is the dragging in of a smallpox epidemic to develop the action. Any kind of sickness in a picture is detrimental. The trickery of a British officer in sending blankets infected by smallpox is really a horrible act on the part of any human being, and its depiction undoubtedly will offend the British people. The action is not too fast:—

With tension mounting between the British and the Indians, Chief Pontiac (Lon Chaney), seeking to avert war, sends for the chiefs of the friendly tribes. At British headquarters, a detachment of Hessian mercenaries, headed by Berry Kroeger, an arrogant and merciless officer, is dispatched to relieve the garrison at Fort Detroit. Lex Barker, a Ranger lieutenant, is ordered to inform the Fort that reinforcements are on the way. Barker, friendly with Pontiac, clashes with Kroeger, who treats all Indians like savages, and who scoffs at Barker's insistence that peace can be had with the red men. Meanwhile the tribes agree to fight for their lands. While making his way through hostile territory, Barker comes upon a detachment of Indians holding a group of white prisoners, including Helen Westcott, daughter of a dead British commander. To save her from the obnoxious attentions of Larry Chande, a hot-headed brave, Barker permits himself to be taken prisoner so that he might have an audience with Pontiac, his friend. By pre-arrangement with Helen, Barker tells Pontiac that she is his wife, and the chief immediately orders Chande not to molest her. Barker induces Pontiac to come to Fort Detroit and discuss peace terms, but Kroeger, now in command at the Fort, insults Pontiac, who leaves abruptly. Barker criticizes Kroeger and is placed under arrest. He escapes and goes back to the Indian encampment, where he finds that smallpox had broken out as a result of infected blankets sent by Kroeger as a supposed gift. He helps to subdue the epidemic, and later, when he learns that Kroeger was leading his soldiers into an Indian ambush, he hastens to warn them. His warning, however, comes too late. Kroeger, captured by the Indians, meets his death after being wrapped up by the Indians in one of the infected blankets. With Kroeger out of the way, Pontiac makes peace with the British, while Barker and Helen start out on a new life together.

Irving Starr produced it, and Felix Feist directed it, from a screenplay by Jack De Witt.

Harmless for the family.



co-conspirators are bound by the judgment. In arbitration proceedings there is no way by which the offending circuit or other exhibitor can be brought in and made liable against its will.

"In any case in which an exhibitor claims damages the distributor may assert by way of set-off any money damages owed by the complaining exhibitor to its for breach of contract.

"The distributors insisted that claims for damages be limited to damages sustained during the period of four years preceding the filing of the complaint or any less period provided by the applicable law of the state in which the complaint was filed. The August 20 draft contained a short, clearly-worded provision to that effect. In their draft the distributors have added to that provision . . . language . . . which will hardly prove enlightening to the non-lawyers who will administer the system and serve as arbitrators, not to mention the poor devils whose interests will be at stake in the proceedings.

"It is understandable why the companies should be unwilling to accept treble damage liability in some of the cases which the plan makes subject to arbitration. For example, arbitration may be invoked for isolated acts which would not sustain Sherman Law action. Moreover, under the plan an exhibitor may bring a proceeding on a claim so small that it would not pay him to go to court. We have, in effect, established a sort of small claims court. Thus the distributors are making themselves liable in a field where they are now comparatively immune.

"Throughout the negotiations, and especially at the Washington meeting, I warned the distributors that if they made arbitration of damage claims too unattractive to the exhibitors, they would not achieve their purpose to reduce litigation. For example, it seemed to me that exemplary damages should be allowed up to twice the amount of the actual damages, thus making an award of triple damages possible in an especially flagrant case. However, it was for them to say how far they would render themselves liable in this voluntary undertaking and it remains to be seen whether aggrieved exhibitors will resort to arbitration or continue to go to court."

As to the other sections in the distributors' draft, such as conciliation, the rules of practice and procedure, and appeals, there is not much that seems to be controversial, although Mr. Myers does point at certain inadequacies.

In presenting National Allied's principle objections to the distributors' draft, as expressed by Mr. Myers in his analysis, HARRISON'S REPORTS hopes that it has offset any wrong impressions that may have been created about Allied in the "slanted" stories carried by several of the trade papers in their comparisons of both drafts.

It should be emphasized that Allied, despite its rejection of the draft, has made it clear that it believes firmly in the ideals of arbitration, and this stand is substantiated by the tireless efforts put forth by its leaders during the past year to establish a workable arbitration system. Allied's rejection of the draft was based on the fact that it did not provide for the arbitration of film rentals, which subject is a part of the "all-inclusive" arbitration plan contemplated by the association, and that "it did not promise direct, immediate and substantial benefit to the exhibitors" at a time when they are in dire need of help.

Just why the distributors' draft does not promise "direct, immediate and substantial" benefit to the exhibitors is clearly stated in the objections raised by Mr. Myers in his analysis, and a careful reading of these objections should make it plain to any clear-thinking exhibitor that Allied had sound reasons for rejecting the draft, and that it is not, as some of the trade papers have inferred, seeking to block an arbitration agreement.

### A DESERVING TRIBUTE

As many of you probably know by this time, Variety Clubs International is sponsoring a world-wide Adolph Zukor Golden Jubilee Celebration during the year 1953 in honor of that veteran showman's eightieth birthday and fiftieth year in the motion picture business.

This excellent idea, which was conceived by Robert J.

O'Donnell, Variety's Ringmaster, calls for a series of testimonials in a number of cities. The first of these, an 80th Birthday Dinner, will be held at the Ambassador Hotel in Los Angeles on January 7. Another testimonial dinner will be held in New York at the Waldorf-Astoria on March 4, the date on which Mr. Zukor opened his first Nickelodeon Theatre in New York City and launched his film career. The Texas Variety Club, in association with Texas COMPO, will honor Mr. Zukor in Dallas on January 28, and other Variety Tents throughout the world are planning similar events.

The plan to honor Mr. Zukor has been received enthusiastically by all branches of the industry, and Mr. O'Donnell has been flooded with pledges of full and unbounded cooperation from every leading exhibitor organization.

This salute to Adolph Zukor is a worthy tribute to a truly great pioneer who has contributed much to the development and spectacular growth of the motion picture industry. HARRISON'S REPORTS is happy to join with the rest of the industry in honoring him for his achievements.

### "The Man Behind the Gun" with Randolph Scott, Patricia Wymore and Lina Romay

(Warner Bros., Jan. 13; time, 85 min.)

It is a pity that so substantial a production, in color, should have turned out so boring. The chief fault is that there is too much talk and little action. The players seem to be doing nothing but talk, talk, talk, and get nowhere. The story takes place in the 1850's, when conspiring to take over the State of California was yet possible. The hero, played by Randolph Scott, is an Army officer who hides his identity and successfully thwarts a rebel intrigue to establish the territory as a pro-slavery, independent state. There are bursts of excitement here and there, but these are not enough to overcome the boredom caused by the excessive talk. The Technicolor photography is good, particularly in the outdoor scenes:—

Masquerading under an assumed name, Scott, an Army major, heads for Los Angeles via stagecoach, accompanied by Alan Hale, Jr., the driver, and Monk Walker; both had served under him in the Army. Other passengers include Morris Ankrum, a pro-slavery advocate; Patricia Wymore, a schoolteacher; and Roy Roberts, a state senator. Tony Caruso, another passenger, who was really a notorious road agent, suddenly attempts to hold up the others, but Scott foils the attempt and captures him. Just then Robert Cabal, a young boy, arrives with an extra horse for Caruso's escape, but Scott lets him go free because of his youth. When the stagecoach arrives at Los Angeles, Philip Carey, commander of the Army post, sweeps Patricia into his arms and announces that they are to be married. Cloaking his movements by posing as a schoolteacher, Scott discovers that a saloon operated by Douglas Fowley but really owned by Lina Romay, an entertainer, is the gathering place for outlaws and rebels. Scott and his aides are caught when they find an arsenal in the saloon's basement for a planned rebel uprising. Scott escapes by entering Lina's dressing room, where he surprises her in Carey's arms. Carey agrees to release Scott's aids from jail if he will not tell Patricia of his philandering. In the course of events, Scott cultivates a romance with Lina and learns that she and her rebel friends planned to seize Southern California and make it a slave-owning empire. She offers Scott a vast land grant for his support. But when she learns that he is a masquerading Army officer she lays plans to kill him. Her scheme is revealed to Scott by young Cabal, whom he had befriended. With this information on hand, Scott reveals his identity to Carey and sets in motion a series of vents in which the arsenal is blown to pieces and Lina and her followers, including Ankrum and Roberts, are exterminated after a bitter fight with an Army contingent led by Scott. Patricia, who had broken her engagement to Carey, helps Scott to accomplish his mission, and once the rebels are subdued they declare their love openly.

Robert Sisk produced it, and Felix Feist directed it, from a screenplay by John Twist, based on a story by Robert Buckner.

Harmless for the family.

**HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season**



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## A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

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### REPUBLIC DOES IT AGAIN

It is apparent that Republic Pictures is looking with indifference upon exhibitor opposition to the sale of old feature films to television, for it has just concluded a deal calling for the exclusive TV showing of 104 of its feature films (not including westerns) over WCBS-TV, the key New York station of the Columbia Broadcasting System. Most of the pictures involved were produced between 1945 and 1948 and, according to a CBS spokesman, it is expected that the deal will be extended to include the other TV stations on the network.

Many exhibitors, especially those affected by TV competition, have not forgotten that Republic first made a number of its pictures available to television in 1951, and it is doubtful if this latest deal, the largest of its kind, will enhance the company's "popularity," particularly since it comes at a time when most TV stations, faced with a shortage of old feature films, are receiving an increasing number of complaints from the television audience because of the excessive repeat showings of the films they have on hand. These complaints, according to a report in weekly *Variety*, are particularly strong in areas where there is only one TV station because the viewers cannot switch to another channel if they already have seen the picture being televised at the time.

In view of the fact that most TV stations are dependent to a considerable degree on old feature films to fill their program needs, the scarcity of such product necessitates the repeat showings. This, coupled with the fact that TV has made little if any progress in the quality and freshness of its live programs, as well as of its specially made quarter-hour and half-hour films, is slowly but surely serving to discourage people from spending too much time before their TV sets, and many of them, it is hoped, will once again look to the movie theatres as their chief source of entertainment. This trend back to the movies, however, is not helped when a company like Republic sees fit to dump 104 of its feature films into the lap of the exhibitors' most formidable competitor.

Instead of helping to solve the problems of their established customers—the exhibitors, from whom it gains its main source of income, it seems as if Republic is bent on solving television's problems. That being the case, it remains to be seen if the exhibitors will continue to support Republic so long as it persists in selling pictures to a medium that offers free entertainment in direct competition with them.

Since the complete list of pictures sold by Republic to TV has not been made available to the press, those of you who might have occasion to spot book an old Republic picture should demand the listing lest you find yourself playing the same picture that is being shown free over the local TV station.

### THE PUBLIC RELATIONS PROBLEM

In a talk last week before the advertising class of the Association of Motion Picture Advertisers, Maurice Bergman, director of public relations for Universal-International, made some significant comments on the dire need for an adequate all-industry public relations program. Mr. Bergman pointed out that, today, more than ever, the motion picture industry has become the "pet peeve" of more and more pressure groups, yet it is doing comparatively little, either to combat these attacks or to "educate the public of our commendable attributes."

"It seems strange," said Mr. Bergman, "that we have no organized speakers' bureau. And strangest of all, it seems that we have not used to any degree the powerful medium of television to give the American people accurate, as well as colorful, information about our business. In my opinion we should have appropriated at least \$1,000,000 to answer in print and on the air waves the distorted and grossly exaggerated charges made against our industry on the issue of Communism, especially in view of the fact that we were the first industry to go on record in dismissing Communists and in announcing we would not knowingly employ any."

Elsewhere in his talk Mr. Bergman pointed out that, unlike the motion picture business, most other major industries make large sums of money available to "conduct consistently, rather than spasmodically, well organized public relations programs in all the media of communications."

Mr. Bergman's views on the need of an adequate and continuing all-industry public relations program are not new, but they cannot be repeated too often to emphasize the fact that our industry is and has been woefully deficient in acquainting the public of its many contributions to the general welfare in times of war and peace, and of its fine accomplishments in bringing entertainment and enlightenment to people in every part of the world.

The producer-distributors have, on several occasions, resorted to institutional advertising, but each of the campaigns were weakened considerably by the fact that each company insisted upon including plugs for its current or forthcoming pictures, many of which had no particular merit.

That the industry's public relations are as low as they ever have been is reflected by our steadily declining box-office receipts, and it goes without saying that there is urgent need for an immediate corrective public relations program. But any such program will be worthless if the film companies persist, as they have in the past, in working into the campaign plugs for their individual pictures. In short, no matter how vast a public relations program is worked out, and no matter how many millions of dollars may be spent on it, such a program is doomed to failure if not kept free from industry politics.



**"Moulin Rouge" with Jose Ferrer**

(United Artists, March; time, 118 min.)

A superior artistic achievement and entertainment, one that no doubt will be a contender for Academy Awards in direction, acting and color photography. Basically, it is the story of Henri de Toulouse-Lautrec, the dwarf-like Parisian artist who won fame with his paintings of the Can-Can era of Paris in the 1880's, and as such it is a tragic human drama of a deformed genius, whose legs had been stunted in a childhood accident, and whose desire for the love and companionship of women was thwarted by his glaring deformity. Jose Ferrer, as Lautrec, is nothing short of superb, and it is to the credit of his brilliant acting that one feels keenly the bitterness and loneliness he suffers because of his grotesque shape. The superior entertainment quality of this picture, however, is not confined to Mr. Ferrer's brilliant portrayal, for equally important are the other unusual characterizations and the fascinating manner in which the camera has caught the colorful background of Paris in the 1880's. Particularly fascinating are the tempestuous night-life scenes in the fabulous Moulin Rouge, with its frenzied dancers and gaudy and ribald patrons, all of which endows the film with as lusty a flavor as has ever been seen on the screen. Another important factor that makes this an outstanding film experience is the exceptionally fine color photography, by the Technicolor process. The unusual hues and tints make it one of the finest color films ever produced. The supporting cast is generally unknown, except Zsa Zsa Gabor, who does very well as a flighty Moulin Rouge entertainer. The picture is a natural for class patrons, yet it has zesty qualities that should put it over also with the general run of adult movie-goers.

Briefly, the story depicts Lautrec as a man of noble birth who, because of his deformity, had left his aristocratic parents to settle down in the Montmartre district of Paris, where the surroundings and people offered subjects that suited his artistic talents. Shunned by women because of his deformed shape, Lautrec found pleasure in drink and in sketching the Can-Can girls at the Moulin Rouge. One night he saves Colette Marchand, a streetwalker, from the police, and she seeks refuge in his apartment. This develops into a tempestuous affair between them, ending bitterly when he discovers that she had lived with him to support her lover. He returns to the pleasures of the Moulin Rouge, where his sketches win recognition and set him on the road to fame. In due time he develops a close friendship with Suzanne Flon, a beautiful model, who falls in love with him out respect for his genius, despite his deformity, but Lautrec, remembering Colette, keeps their relationship so cool and impersonal that she decides to marry another man. Losing her affects Lautrec deeply; he starts to drink heavily and dies shortly thereafter.

It is a Romulus Films production, directed by John Huston, who wrote the screenplay in collaboration with Anthony Veiller, based on the novel "Moulin Rouge" by Pierre La Mure. Adults.

**"The Star" with Bette Davis and Sterling Hayden**

(20th Century-Fox, no rel. date set; time, 90 min.)

A strong drama, with plentiful human appeal. Bette Davis again turns in an excellent performance, making the character she portrays believable. It is the story of an aging star who had lost her popularity, as well as wealth, and who tries desperately to stage a comeback. Miss Davis certainly deserves admiration for her courage in taking a part that shows her as a faded star, even though it is only in the make-believe world. Subconsciously the picture reminds one of "A Star Is Born," in which Frederic March took the part of a once-famous star who had lost his popularity, whereas Janet Gaynor, as his wife, gained fame as a screen actress. In that picture the faded hero took his own life, whereas in this picture the heroine does the sensible thing—she goes back to the man who loved her and who tried to make her forget the past. Sterling Hayden's role is sympathetic and he handles it well. Natalie Wood, as Miss Davis' 12-year-old daughter, is appealing. There is not much comedy relief:—

Flat broke because of bad investments, heavily in debt to her agent and to her ex-husband, and three months behind in her rent, Bette, once a top Hollywood star, appeals to her agent for an additional loan but is unsuccessful. She is also rebuffed by her in-laws and her ex-husband's wife, who was taking care of Natalie. Despondent, Bette becomes drunk and is arrested for reckless driving. She is bailed out by Hayden, whom she had once selected to be her leading man in one picture. He had not been an actor then, and not since, but he had been in love with her silently for many years. He takes her to his small apartment over his marine repair shop, cares for her with sympathetic understanding, and tries to convince her that, though she is through as a star, she has a bright future as a woman. He even persuades her to obtain a department store job as a saleslady, under an assumed name, but she quits when she is recognized and gossiped about. Warner Anderson, her agent, arranges for her to be tested for the part of an older woman at one of the studios. On the day of the test, Bette changes her makeup in the belief that, if she plays the part young and glamorous, she may get the lead instead of the secondary role. When she sees the results of the test, Bette breaks down and cries in the realization that she is a silly, mature woman trying to be young. Stunned, she is taken by her agent to his home and put to bed. She awakens to find a Hollywood party in progress, and is persuaded to join it, but she leaves when she thinks that she is being ridiculed by the guests. Later that evening, she is approached by a young stage producer who tries to induce her to play the part of a fading actress in a story he owned. As he explains the characterization, Bette suddenly realizes that she is a counterpart of the character, who had denied her birthright and the privilege of being a woman. Without wasting another moment, Bette picks up her daughter and returns to the welcome arms of Hayden.

Bert E. Friedlob produced it, and Stuart Heisler directed it, from an original screenplay by Katherine Albert and Dale Eunson. Excellent for adults.

**"The Importance of Being Earnest" with Michael Redgrave and Joan Greenwood**

(Univ.Int'l., Dec.; time, 95 min.)

Photographed in Technicolor, this British-made version of Oscar Wilde's classic drawing room comedy should go over well with class audiences that patronize the art houses. Being a conversation piece about English morals and manners in the Victorian era, it is much too talky for the general run of movie-goers, most of whom may not appreciate the brilliance of Wilde's witty dialogue. The story itself is flimsy and artificial, but it has an engaging charm, expert performance and, above all, brilliant dialogue, all of which makes for an entertainment that is light and frothy yet highly enjoyable. It is a lavishly mounted production, and special mention is due to the excellence of the color photography:—

To keep the freedom of a playboy in town, and at the same time maintain a high standard of respectability in his country home, where he lived with Dorothy Tutin, his ward, Michael Redgrave, a wealthy bachelor, had created an imaginary brother named "Earnest," whom he supposedly visited when he went to London, and whose name he had adopted in winning the affections of Joan Greenwood. Michael Denison, Joan's cousin, discovers this deception and, to woo Dorothy, he presents himself to her as Redgrave's mythical brother. Meanwhile Redgrave had discovered that the name "Earnest" was all-important to Joan, and to solve his dilemma he returns home in deep mourning, declaring that "Earnest" had died, and plans to have himself re-christened in that name. Thus neither Joan nor Dorothy would be the wiser. He is shocked, however, when Dorothy tells him that "Earnest" had arrived earlier. Just then Joan arrives unexpectedly, and the ruse used by both men quickly becomes transparent. Both are compelled to admit that neither is really named "Earnest," and both undertake to be re-christened since the girls insisted that they cannot marry a man not named "Earnest." But such a simple solution is not enough for Dame Edith Evans, Joan's mother and Denison's aunt, a haughty noble-



woman who refuses to consent to the marriages because Redgrave, abandoned as a baby, did not know the identity of his parents. The situation is saved when Miss Evans recognizes Margaret Rutherford, Dorothy's language teacher, as a former servant who years previously had disappeared with a high-born baby, and it turns out, even to Miss Rutherford's surprise, that Redgrave was that baby, thus establishing his noble family background to the satisfaction of Miss Evans.

It is a J. Arthur Rank Organization presentation, produced by Teddy Baird, and written and directed by Anthony Asquith, from the play by Oscar Wilde.

For mature audiences.

### **"The Clown" with Red Skelton, Jane Greer and Tim Considine**

(MGM, January; time, 91 min.)

Excellent mass entertainment! It is really a modern version of MGM's "The Champ," the 1931 production that starred Wallace Beery and Jackie Cooper, except that in this version Red Skelton plays the part of a broken-down alcoholic comedian instead of an alcoholic fighter, as played by Beery. As in the original production, this drama is charged with strong emotional appeal, the result of a youngster's loyalty to his father, and of the father's genuine love for the boy. Some of the scenes are so dramatically powerful that they bring tears to one's eyes. One of the most heart-rendering situations is where Skelton, realizing that he was not bringing up his boy in a proper environment, decides to give him up to his ex-wife. When the child pleads with tears in his eyes to be allowed to remain with him, Skelton concealing a broken heart, pretends that he had tired of him and strikes the boy to make him go away. There are other emotional situations that are equally powerful. Although the story is essentially a drama, it is designed in a way that gives Skelton an opportunity to put over several comedy routines that will provoke much laughter. Skelton is excellent in the leading role, as is young Tim Considine as his son. Jane Greer, too, is outstanding as his sympathetic ex-wife. Word-of-mouth advertising should make this picture a top box-office winner:—

Although he cannot hold down a job because of his addiction to drink, Skelton, a once famous comedian, is idolized by Tim, his ten-year-old son. While his father sleeps off his latest hangover, after being fired from an amusement park job, Tim visits Loring Smith, Skelton's former agent, and pleads with him to take Skelton on again. Smith, fond of the youngster, promises to obtain bookings for Skelton and gives the lad fifty dollars as an advance payment. Skelton, to redeem himself in Tim's eyes, agrees to work with Smith, although they had broken when he took to drink. Through a misunderstanding, Smith's assistant books Skelton as a "receiver" for a "pie-in-the-face" routine at a convention banquet. Smith, chagrined over this mistake, tries to persuade Skelton to cancel the booking as beneath his stature, but Skelton grimly insists upon going through with it, asking only that Smith keep Tim away from the performance so as not to witness his father's degradation. The performance is seen by Jane Greer, his divorced wife and mother of Tim, whom she had not seen ever since she gave his custody to Skelton as a baby. After the performance, Skelton is visited by Philip Ober, Jane's husband, who offers him two hundred dollars to allow Tim to visit his mother for fifteen minutes. Skelton reluctantly accepts the money and sends Tim to Jane's hotel suite. She reveals her identity to the lad during the visit, but there is no change in his loyalty to his father. That night Skelton gambles away the two hundred dollars, including a prized watch that he had given to Tim as a gift. To redeem the watch for the brokenhearted boy, he accepts a booking at a "girlie" stag show and lands in jail when the police raid the show. He is bailed out by Smith and, feeling ashamed, he decides that Tim would be better off living with his mother, to whom he is sent in tears after Skelton pretends that he no longer loves him. Jane and Ober try their best to make Tim happy, but he longs for Skelton and finally runs away to return to him, arriving just as Smith is trying to persuade Skelton to make a comeback on a television

show. Overjoyed by Tim's return, Skelton agrees to try television. He swears off drink, works hard at rehearsals, and is an outstanding success his first telecast. The strain, however, proves too much for him, and he dies from a heart attack as soon as he reaches his dressing room. Tim, inconsolable, rushes into his mother's arms when she appears in the dressing room.

William H. Wright produced it, and Robert Z. Leonard directed it, from a screenplay by Martin Rackin, based on a story by Frances Marion.

Good for everybody, everywhere.

### **"My Cousin Rachel" with Olivia de Havilland and Richard Burton**

(20th Century-Fox, January; time, 98 min.)

This screen version of Daphne du Maurier's best-selling novel is a fine production, expertly directed and well acted. Its box-office chances, however, will depend on the fame of the novel and the popularity of Olivia de Havilland, for its moody, tragic story is inconclusive and dramatically weak, and as presented it seems more suitable for class audiences than for the rank-and-file movie-goers. Those who will see the picture probably will find the ending particularly unsatisfactory and annoying, for after building up one's interest as to whether Miss de Havilland is a murderess and schemer or a victim of circumstantial evidence, she is permitted to go to her accidental death, leaving the hero, as well as the audience, in doubt about her guilt or innocence. It is a cheerless, brooding film, entirely void of comedy and set against a forbidding English background in the early 1800's. The photography is in a low-key, in keeping with the mood of the story:—

Leaving Richard Burton, his devoted cousin and adopted son, in England, John Sutton goes to Florence, Italy, for his health. Before long Sutton writes Burton and informs him that he had married Olivia, a distant cousin of theirs, and within the year Burton receives several subsequent letters in which Sutton complains about Olivia, intimating that she is tormenting him beyond endurance and that he is virtually a prisoner. Burton leaves for Florence immediately, and upon arriving there is informed by George Dolenz, an Italian attorney, that Sutton had died of a brain tumor, and had left his entire fortune to him (Burton). He reveals also that Olivia had left Florence for parts unknown. Burton returns to England suspecting that Sutton had met with foul play. Shortly thereafter, Olivia comes to England to return some of Sutton's personal possessions, and Burton plans to be harsh with her, but when they meet he finds her disarmingly charming and expecting nothing from the estate. When he confesses his suspicions and shows her Sutton's accusing letters, she breaks into tears. Convinced that she was innocent of wrongdoing, he implores her to remain at the house. Although she is ten years older than him, Burton becomes infatuated with Olivia and to make up for his suspicions he instructs Ronald Squire, the family attorney, to give her a 5,000 pound yearly allowance. Squire investigates Olivia's past and finds several matters that are irregular. He warns Burton, but the young man is too deeply in love with her to heed any warnings. When Dolenz arrives from Italy and visits Olivia, Burton becomes intensely jealous over the attentions she pays to the handsome Italian. Olivia puts him at his ease by informing him that Dolenz had returned to Italy. This makes him so joyful that he instructs Squire to draw up papers turning over the entire estate to her, confident that she will marry him. Olivia, however, refuses to marry him, despite her obvious encouragement of his love. Burton is tormented no end by this turn of events and, because the transfer of the estate was conditioned upon her not marrying anyone else during his lifetime, he begins to harbor suspicions that she planned to murder him. Her actions, coupled with his discovery of certain circumstantial evidence, confirms Burton's suspicions until he comes across other evidence indicating that she truly loved him. But before he can confirm her love she falls to her death from a weakened bridge on the property, leaving him in a quandary about her guilt or innocence.

Nunnally Johnson wrote the screen play and produced it. Henry Koster directed it. For adults.



### **"The I Don't Care Girl" with Mitzi Gaynor, David Wayne and Oscar Levant**

(20th Century-Fox, Jan.; time, 78 min.)

Supposedly biographical of the career of Eva Tanguay, the famed vaudeville and Ziegfeld Follies star of some thirty-five years ago, "The I Don't Care Girl" shapes up as a good Technicolor musical entertainment, despite its many incongruities and an aimless story. The picture is incongruous in the lavish production numbers, which in presentation and costuming are more like the present than in the days of Miss Tanguay. But this is probably just as well, for the music and dancing are what makes the picture enjoyable, particularly as put over by Mitzi Gaynor, whose dazzling dance routines are alone worth the price of admission; she is easily the best of the screen's "hoofers." In between the musical numbers the picture offers some light romance and comedy which, though ordinary, is not hard to take.

The story, such as it is, opens in the office of George Jessel, the producer, who is holding a story conference with two screen writers working on the life and times of Eva. Because Jessel feels that something of her life is lacking in the writers' draft, he arranges for them to get additional details from three important men in her life, including David Wayne, her first vaudeville partner, and Oscar Levant and Bob Graham, a singing vaudeville team. The story keeps switching from the present to the past as each tells his version of Eva's career and, with Miss Gaynor portraying Eva, it is shown that she had quit her job as a waitress in 1912 to become Wayne's vaudeville partner in a song-and-dance act, at which time she had fallen in love with Graham who, with Levant, appeared on the same bill. The romance, however, was shortlived because she had discovered that he was married. One night in New York, Wayne got drunk and Eva, going on alone, scored a ringing success, but at the insistence of Hazel Brooks, the headliner, she had been yanked from the bill. Fortunately, her act had been caught by Ziegfeld. He had signed her for the Follies, after which her rise to stardom had been swift. She had resumed her romance with Graham after learning that he had been separated from his wife, but Levant, in love with her himself, had framed Graham in a rendezvous with Hazel, whom Eva still despised. This had resulted in another break between Eva and Graham, but with the advent of World War I she had rushed back into Graham's arms after learning that he had enlisted. It all ends with Eva and Graham appearing together in a lavish Broadway show after the war.

It was produced by George Jessel, and directed by Lloyd Bacon, from a screenplay by Walter Bullock.

Unobjectionable morally, but some of the dance sequences may be considered too "sexy" for the younger trade.

### **"No Holds Barred" with the Bowery Boys**

(Monogram, Nov. 23, time, 65 min.)

One of the weakest Bowery Boys pictures of the series. It revolves around Huntz Hall's mysterious powers by which parts of his body become hardened enough to defeat any opponent in a wrestling match. These powers travel, unexpectedly, from one part of his body to another. The villain tries to find out where the power resides so that he may bet against Hall with certainty. There are some mild laughs here and there. The photography is good:—

When Leo Gorcey discovers that Huntz Hall's head is hard enough to knock out an elephant, let alone another human being, he envisions a potential gold mine. Leo matches Hall with a wrestler who is considered a terrible mauler, and when Hall flattens him Leo pockets one thousand dollars in prize money. Leonard Penn and Marjorie Reynolds, his girl-friend, try to sign Hall under contract, but Leo retains control. Training quarters are opened in the back room of Bernard Gorcey's sweet shop. Hall suddenly discovers that his head had lost its hardness, which

had settled in his right middle finger. A flick of that finger flattens another opponent. The power then travels to Hall's toes, and he beats another opponent with a kick. Penn and Marjorie now plot to learn the next location of Hall's miracle power so that they may match him with a wrestler of their own. They arrange for Hall to be kidnapped, but are unable to locate the new center of his strength. Hall goes into the wrestling match expecting defeat, but as the bell rings to start the match, Leo pats Hall on the seat of his trunks and gets a painful reaction. Hall goes on to win when his opponent collides with the seat of power.

Jerry Thomas produced it, and William Beaudine directed it, from a screenplay by Tim Ryan, Jack Crutcher and Bert Lawrence.

Harmless for the family.

### **"Ruby Gentry" with Jennifer Jones, Charlton Heston and Karl Malden**

((20th Century-Fox, Jan.; time, 82 min.))

A powerful drama that ends tragically, but with the sex angle played up well and effectively. Jennifer Jones does a fine piece of acting as the frustrated woman who could not find happiness, despite the wealth she had inherited from her husband. The theme is that of a desirable, vigorous young woman who, although born on the wrong side of the tracks, marries an aristocrat. Her happiness, however, is shortlived, for when her husband dies in an accident she is accused by the populace of having murdered him. The final tragedy comes to her when her brother, a morose religious fanatic, kills her lover, while she in turn kills the brother. It is, as can be judged, a sordid, unpleasant story. Charlton Heston does good work as a married opportunist who cannot help falling under her spell. There is no comedy relief. The production values are of a high standard, and the photography is clear:—

Impetuously in love with Heston, son of a Southern aristocratic family, Jennifer, a girl of the swamps, lives with Tim Tully, her father, operator of a hunting and fishing lodge in the Tidewater country of North Carolina. James Anderson, her brother, a sullen religious fanatic, condemns Jennifer's behavior, and Myra Marsh, their mother, agrees with him. Although infatuated with Jennifer, Heston marries Phyllis Avery, a girl of high breeding, for financial and security reasons. Crushed, Jennifer decides to go to New York, but Karl Malden, an old friend and the community's wealthiest citizen, persuades her to remain at his home and care for his sickly wife. Malden's wife dies, and shortly thereafter he asks Jennifer to marry him. She willingly accepts this opportunity to gain security and social standing, and marries him in New York. Malden is proud of his vivacious wife, but the townspeople refuse to accept her. Their happiness is marred one evening when Jennifer, unable to resist Heston's advances at a country club party, is caught by Malden, who thrashes Heston in a fight. Jennifer and Malden make up after a quarrel and go sailing in their boat on the following day. In a freak accident, Malden is knocked off the boat by a swinging boom and drowns, despite Jennifer's frantic efforts to save him. The townspeople accuse her of murder and harrass her to the point of hysteria. Angered, she avenges herself by foreclosing the properties of all those who were obligated financially to her husband. She tries to win Heston with offers of money, but he spurns her. Frustrated, she takes steps that ruin him financially. Heston catches up with Jennifer during a hunting party and attempts to choke her, but he falls under her spell and starts to kiss her. They suddenly find themselves being shot at by Jennifer's fanatic brother, who kills Heston as he tries to escape. Jennifer, taking deliberate aim, shoots and kills her brother.

Joseph Bernhard and King Vidor produced it, and Mr. Vidor directed it from a screenplay by Sylvia Richard, based on a story by Arthur Fitz-Richard.

Adults.



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